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Maestría en Lingüística Aplicada a la Enseñanza de Inglés como Lengua Extranjera

Creative Writing and its Effects on English Language Learning in Second Level Students at the University of Cuenca

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Resumen

Inglés como lengua extranjera ha empezado a tomar un rol sumamente importante en el currículo educativo a nivel nacional e internacional, es por eso que este estudio se enfoca en el efecto que tiene la escritura creativa y el aprendizaje de este idioma. Los 26 participantes de este estudio son alumnos de la Universidad de Cuenca, los mismos se encontraban cursando el segundo nivel de inglés por el sistema de créditos, correspondiente a un nivel A2 de acuerdo al Marco Común Europeo de Referencia. El diseño de este estudio combina lo cuantitativo y cualitativo con el afán de obtener resultados concretos. La fase cuantitativa consistía en un examen antes y después de la intervención de la suficiencia de inglés basada en el MCER y un Torrance Test of Creative Thinking para determinar el nivel de creatividad de cada estudiante, en lo referente a la escritura se usó el Método de Proceso para guiar a los estudiantes a alcanzar el pináculo de la Taxonomía de Bloom. La fase cualitativa consistía en varios cuestionarios para obtener una visión más clara de la perspectiva de cada estudiante sobre la mejor manera de aprender inglés y la importancia de la creatividad en la producción de la escritura, también un seguimiento comparativo diario de lo expuesto por el profesor y la percepción de los estudiantes intervenidos. Luego de una intervención de 32 horas, las pruebas fueron aplicadas nuevamente comprobándose resultados positivos, indicando que el rendimiento académico del estudiante se incrementó, de igual manera los estudiantes evidenciaron la satisfacción de las tareas, tomándolas como una oportunidad para incrementar su vocabulario en forma autónomo y dándoles seguridad para la realización de sus composiciones escritas.

Palabras Claves: escritura creativa, inglés como lengua extranjera, escritura de proceso, creatividad



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Abstract

English as a Foreign Language has begun to move into a core subject in educational systems worldwide in recent years. This study focuses on the effect creative writing activities had on English Language Learning in second level students at the University of Cuenca in Ecuador. At the outset of the course, 26 participants had an A1 level and ended the course at an A2 level based in the Common European Framework of Reference (CEFR). A mixed method design was used for data collection. The quantitative phase consisted of a pre and post-test English proficiency exam based on the CEFR and a Torrance Test of Creative Thinking to determine level of creativity. Students were then presented with a 32 hour treatment where creative writing activities were used. Writing was completed using the process method to guide students to the pinnacle of Bloom's Taxonomy. The qualitative phase consisted of various questionnaires to obtain students' perspective on learning English and the use of creativity in written production. In addition to questionnaires, a research journal was kept and a focus group was conducted in order to triangulate what the researcher perceived and how students felt about the intervention. Results from the study indicate that the intervention did increase student academic achievement. Also, students responded that they enjoyed the assignments and were able to increase their vocabulary autonomously. The teacher also perceived that using creative writing and implementing a process approach, students were more relaxed and confident when handing-in their written composition.

Key Words: Creative Writing, EFL Writing, Process Writing, Creativity



UNIVERSIDAD DE CUENCA

Table of Contents

Resumen	2
Abstract.....	3
List of Figures.....	6
List of Tables	7
List of Appendices.....	7
Cláusula de Licencia y Autorización para Publicación en el Repositorio Institucional.....	8
Cláusula de Propiedad Intelectual	9
Acknowledgement	10
Dedication.....	11
Chapter 1 Introduction.....	12
1.1 Background	13
1.2 Problem.....	14
1.3 Justification.....	16
1.4 Objectives.....	16
1.5 General Objective	17
1.6 Specific Objectives.....	17
1.7 Context.....	17
Chapter 2 Literature Review	18
2.1 Types of written discourse and motivation.....	19
2.2 Creative Writing in Post- Secondary Institutions.....	21
2.3 Creative Writing and Culture	24
2.4 Qualitative Studies about Creative Writing and Academic Achievement...	26
2.5 Quantitative Studies on Creative Writing and Academic Achievement.....	28
Chapter 3 Theoretical Framework.....	33
3.1 Torrance Test of Creative Thinking (TTCT)	33
3.2 Bloom's Taxonomy	37
3.3 Process Writing	40
3.4 Integration of Bloom's Taxonomy and Process Writing	41
Chapter 4 Methodology.....	44



UNIVERSIDAD DE CUENCA

4.1	Context.....	45
4.2	Permission and Students' Consent	46
4.3	Consent from the University	46
4.4	Participants.....	46
4.5	Class Demographics.....	47
4.6	Design	49
4.7	Procedure	50
4.7.1	Data Collection	51
4.7.2	Intervention	51
4.8	Quantitative Data Collection Instruments.....	55
4.8.1	Torrance Test of Creative Thinking.....	55
4.8.2	Key English Test (KET).....	57
4.9	Quantitative Data Analysis.....	59
4.9.1	Torrance Test of Creative Thinking (TTCT).	60
4.9.2	Key English Test (KET).....	60
4.10	Qualitative Data Collection Instruments.....	62
4.10.1	Research Journal	62
4.10.2	Questionnaires.....	63
4.10.3	Focus Group	64
4.11	Qualitative Data Analysis	65
Chapter 5	Results	65
5.1	Qualitative Results	66
5.1.1	Questionnaires	66
5.1.2	Quantitative Results	84
Chapter 6	Discussion.....	89
6.1	Discussion	89
6.2	Conclusion.....	92
6.3	Recommendations	92
6.4	Limitations	93
6.5	Implications	94
Appendices	95



UNIVERSIDAD DE CUENCA

References	144
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List of Figures

Figure 3.1 Bloom's Revised Taxonomy.....	38
Figure 3.2 Connection between Bloom's Revised Taxonomy and Process Writing.....	42
Figure 4.1 Type of High School Students Attended.....	48
Figure 4.2 English Use outside Class	49
Figure 4.3 Convergent Parallel Mixed Methods Design (Creswell, 2014).....	50
Figure 4.4 Cambridge English Scale	61
Figure 5.1 Skill Difficulty According to Students	68
Figure 5.2 When Students Begin their Writing Assignment.....	69
Figure 5.3 Student Feelings After Handing in a Writing Assignment	71
Figure 5.4 Perceived General Writing Needs.....	72
Figure 5.5 Perceived Formal Writing Needs	73
Figure 5.6 Perceived Informal Writing Needs	74
Figure 5.7 Perceived Personal Writing Needs	74
Figure 5.8 Percentage of Students with and without Previous Creative Writing Experience	75
Figure 5.9 Topics of Interest	76
Figure 5.10 Perceived Degree of Creativity.....	77
Figure 5.11 Importance of Being Creative in a Written Composition	78
Figure 5.12 Creativity and Development of Ideas	79
Figure 5.13 Analysis of Averages by Quartiles	85
Figure 5.14 Creative Writing Pre-Test Results Based on Quartiles	87
Figure 5.15 Creative Writing Post-Test Results Based on Quartiles.....	88



UNIVERSIDAD DE CUENCA

List of Tables

Table 2.1 Professor Responses to Creative Writing and Critical Thinking Survey (Randolph, 2011, p.75)	23
Table 4.1 Breakdown of Student Semester at the Time of Study	47
Table 4.2 Points and Placement Levels Based on KET Scores	57
Table 4.3 Converting Practice Tests to Cambridge ESOL Scores	60
Table 5.1 Student Perceptions of Learning English	67
Table 5.2 Relative Analysis of Increases	85
Table 5.3 Wilcoxon Signed Rank Test Results	86

List of Appendices

Appendix A Informed Consent.....	95
Appendix B Second Level Syllabus Spring Break Courses.....	97
Appendix C Peer Editing Checklist	104
Appendix D Torrance Test of Creative Thinking Pre-Test	104
Appendix E Pre-Test Key English Test	105
Appendix F Post-Test Key English Test	123
Appendix G The Best Way to Learn English and Writing Needs	135
Appendix H Group Characteristics.....	140
Appendix I My Creativity	142
Appendix J Focus Group Questionnaire	143



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UNIVERSIDAD DE CUENCA

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Dedication

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UNIVERSIDAD DE CUENCA

Chapter 1 Introduction

English as a Foreign Language has become more widespread in the last few years. These courses are structured in such a way that there is emphasis on the four skills of language: reading, writing, speaking, and listening. In recent years, however, writing begun to be researched more frequently. In the EFL class, students are often required to analyze and learn grammar and vocabulary while written production is evaluated on topics that they may or may not find relevant. Most research about creative writing has been carried out in elementary schools or the focus has been on adults in English literature classes.

According to Everett's (2005) study, English has always been deemed an academic language. However, students are willing and motivated to express themselves creatively which is why this study focuses on the use of creative writing in the EFL classroom. This type of writing is defined by Van Allen (1948) as a written composition that reacts to and represents an experience the writer has had or has come into contact with through one of their senses.

It is important to research the effect creative writing has on English language learning in the university context as this field of research is fairly new. In addition, it is also important to look at creative writing in the Ecuadorian context. Not only does this research evaluate the effect creative writing has on English language learning but also looks at the creative potential each student has.

Through the use of a pre and post-test to determine students' English language proficiency, a Torrance Test of Creative Thinking, focus group, and research journal, a deeper understanding of the use of creative writing in the Ecuadorian context will be obtained. This study was conducted during a four week



UNIVERSIDAD DE CUENCA

shortened semester at the University of Cuenca with a convenience sample of 26 students in a second level credit course.

In chapter one, the background, problem, justification, objectives, and context are discussed at length in order to provide the reader with essential information to understand the scope of the study. Chapter two discusses the previous literature written about the use of creative writing in the EFL classroom. Although it is limited, there has recently been research conducted in this area and each study encompasses different aspect of language learning and in international contexts.

Chapter three discusses the theoretical framework, thus providing the reader with detailed explanations about why certain tests and questionnaires were used in the current study. In chapter four, the methodology used is detailed at length and anchored in the previously discussed literature and theory.

In chapter five, the results obtained from the mixed methods study is also discussed in detail. The statistical test used and reasons are also mentioned. The final chapter deals with the discussion of the results obtained. This chapter also discusses recommendations, limitations, and implications of the present study.

1.1 Background

English as a Foreign Language (EFL) has been gaining more ground in education in recent years. This is especially true in Latin America and particularly in Ecuador. According to the Ministry of Education, Art.52, 2014 English is taught as a core subject in elementary and high schools beginning in the 2016-2017 school year for the Sierra and 2017-2018 for the Coastal Region.

At the time of this study, Article 31 decreed in the 2013 Academic Regimen by the Council of Superior Education in Ecuador states that students must demonstrate



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a B2 proficiency, as described by the Common European Framework of Reference (CEFR), in any foreign language in order to obtain their undergraduate degree, has impulsed many changes to the curriculum across all levels of education. The participants in this study, however, are required to demonstrate a B1 proficiency level in English, as described by the CEFR, because they are part of the previous curriculum design. As with any general language course, there is an emphasis on the four language skills: reading, writing, speaking, and listening. These four skills can be divided into “input” and “output” based on the processing level they have. Input skills are reading and listening since the student must process received information through visual or audio stimulus and interpret the meaning being conveyed. The remaining two skills, speaking and writing, are considered “output” since the student must create and use language to articulate and express their own thoughts and ideas through oral or written production.

1.2 Problem

The current study focuses specifically on writing. This is an area of language output that often poses the most difficulty for students (Salma, 2015). Many studies conducted in this area have focused on error correction and related topics, yet there is a gap in the type of genres used in the classroom and the effect they have on student learning. Few studies have focused on the use of creative writing in particular at the post-secondary level and its relationship to student creativity, academic achievement and foreign language learning.

Creative writing is a difficult term to define, many authors have different definitions and characteristics as to what this type of writing is. For the purpose of this study, however, the definition provided by Van Allen (1948) will be used.



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Creative writing is defined as: a written composition that reacts to and represents an experience the writer has had or has come into contact with through one of the five senses. It is important to emphasize the link creative writing seeks to establish between experiences the student has had to the experience of writing in a foreign language. It is paramount to understand this connection in order to ground foreign language learning in the students' personal experience when it comes to written expression.

It is common for many post-secondary institutions worldwide to ask for a proficiency exam in English to gain entrance to various programs. Everett (2005) states that this is the main reason why English is seen as an academic language. However, in a study conducted by the previously mentioned author, found that students are willing to express themselves creatively. Yet this is something that teachers often do not allow. Many times, teachers tend to think of their students in terms of what they are studying and define them accordingly. For example, if the student is studying physics and mathematics, then they must be very logical and concrete, whereas if a student is studying fine art, they must be very creative. It is not often that teachers see their students as having other interests and talents.

In the EFL class, students are required to analyze and learn grammar and vocabulary while written production is evaluated on topics that they may or may not find relevant or interesting. As teachers we must see students holistically, especially when it comes to language learning. If students' creativity is drawn upon, the teacher can use many more links to connect the grammar and vocabulary they are trying to teach and increase class motivation. In addition to these connections that are created and the benefits there are, most research has been carried out in



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elementary schools or the focus has been on adults in English literature classes. This is why we must expand the research of creative writing in post-secondary institutions.

1.3 Justification

It is important to research the effect creative writing has on English language learning in the university context as this field of research is fairly new. It is also important to look at creative writing in the Ecuadorian context. Not only will this research be able to evaluate the effect creative writing has on EFL, but also the creative potential in relation to academic achievement will be measured at the beginning and end of the intervention to evaluate the effect on higher mental processing.

In order to tap into students' higher mental processing, Bloom's Revised Taxonomy (Krathwohl, 2002), first published in 1956, will be used. This taxonomy was created as a way to measure learning and academic achievement within two dimensions, each with their respective subcategories: the knowledge dimension, with four subcategories, and the cognitive process dimension, with six subcategories. Each one has an increasing depth of understanding on the student's part. The highest point of the taxonomy is creation and the student produces a piece of work that is new and original. This study aims to develop student understanding in order to reach the pinnacle of the pyramid.

1.4 Objectives

The purpose of this research is to investigate if and to what degree the use of creative writing activities (ex. writing narratives, etc...) affects the writing ability of university students in EFL and if their creative potential is also enhanced. It is



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imperative to reaffirm that studies about creative writing have been done mainly at the primary and high school level, demonstrating the need to develop and evaluate creative writing activities at the university level. This study has one general objective and five specific objectives, all of which are detailed below.

1.5 General Objective

To identify how creative writing activities affect English language learning in second level students at the University of Cuenca.

1.6 Specific Objectives

1. To diagnose student creative writing proficiency through a pre-test.
2. To diagnose student's creative potential before and after intervention using Torrance Test of Creative Thinking.
3. To apply a 32 hour intervention using creative writing.
4. To evaluate student's creative writing proficiency through the use of a post-test.
5. To investigate student reactions and thoughts toward creative writing tasks in the English Language classroom.

1.7 Context

This research focuses specifically on second level undergraduate students at the University of Cuenca. The intervention took place during a one-month intensive course. The role of creative writing activities were analyzed and centered on the theory proposed by Guilford (as cited in Landry, 1973), which states that the more divergent thinking strategies a student has, the better they will perform academically. Through the use of a Cambridge Key English Test (KET) pre-test and a non-verbal Torrance Test of Creative Thinking, students' level of writing in English and creative potential will be measured.

Subsequently, a 32 hour intervention using creative writing tasks through process writing was applied and students were able to recognize and enhance their output



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skills. Finally, to obtain a deeper understanding of the phenomena in the classroom, a KET post-test and non-verbal Torrance Test of Creative Thinking was applied following the intervention hours. Once this step was completed, student reactions to the writing activities were recorded for a qualitative analysis.

Chapter 2 Literature Review

The existing available literature for creative writing in EFL has been limited in the past, although there has been a recent surge in this particular field. Whereas in the 80's and 90's most research in creative writing was coming from England and North America, new studies are coming from all over the world and have been published as recently as November 2016. This allows a broader basis and shows the scope of creative writing in different contexts. Which is why it is important to contribute to the research based on what is happening in the Ecuadorian context. This chapter will analyze the different factors that pertain to this study, in particular, the types of written discourse and motivation, reasons why creative writing is not being used in post-secondary education, culture and creative writing, and finally, creative writing and academic achievement.

An extension of Guildford's (as cited by Landry, 1973) view of language is found in De Bot, Lowie, and Verspoor (2007) where they suggest that in order for language to develop, it should be seen as a dynamic system. Therefore, the author recommends that teachers who adopt this view of language and language teaching, must fuse the social and cognitive aspects of language. This fusion aids the students to more readily internalize the language and store it in their memory for more free and spontaneous use after the class. The social aspect of language is the how and why of competence while the cognitive aspect pertains strictly to grammar rules and



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verb conjugation. Of course, to be considered a competent language user, simultaneous use of both these aspects is required. This is why creative writing is the solution to the separation of these features because it innately requires the synthesis of both.

2.1 Types of written discourse and motivation

It is imperative to define the type and depth of writing that this study strives to achieve in the EFL class based on the previously mentioned definition of creative writing by Van Allen (1948). In this study, interpretive writing is used to achieve the pinnacle of Bloom's Revised Taxonomy. This type of writing has been chosen because it is based in neuro-research. Studies have demonstrated that the more the student is allowed to play with language and use it as expression of self, the better they internalize grammar structures. Along with this definition, Fernsten (2008) further states that: "every writer is unique and creative" (p. 48). Everyone has had different experiences in their lives and these experiences influence our personalities. L2 users must be able to own their writing and create their own writer identity. With this in mind, teachers should distinguish between the different types of writing they assign their students, detailed in the following paragraphs.

Light (2002) distinguishes two types of written discourse: interpretive, which is concerned with meaning making, and non-interpretive, concerned with using meaning. The current study focuses on the formerly mentioned written discourse. This type of discourse forces students to make sense of a topic while situating it in their own personal experiences. When this type of writing is used in the EFL class, extensive writing is targeted. It is interesting to note that students reacted positively



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to creative writing, saying that they felt they had more freedom to use and manipulate language.

On the other hand, non-interpretive writing is based on filling in a certain formulaic writing style to convey a message. The student is no longer engaging in extensive writing and is more focused on form and opinion. There is no room for creative input and therefore the topic and composition is further from the students' personal realm.

Many times, students will see writing in an L2 as a formula and simply place the research they find in certain parts and use certain words to complete the writing task. When creative writing is used, students have a sense of control and feel that they truly are the owners of their writing, an important motivational factor for students when it comes to a foreign language (Randolph, 2011). Not only are students motivated intrinsically, there is also support from neuro research for creative writing stimulating the brain at a higher level when compared to academic writing.

According to this line of research, the more students work with and integrate multiple senses the better they will learn and internalize language. The advantages include the ability to transfer vocabulary, improve style, and transfer syntax from short-term memory to long-term memory (Randolph, 2011). If students activate various areas of the brain, assimilation of the material will be easier and quicker. When we use interpretive writing, we are targeting both intrinsic motivation and the connections in the brain. If the brain is stimulated when using creative writing prompts, students will create more neural connections, which is fundamental when learning and internalizing new ideas.



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Tin (2010) compared how creative language was used in “formal” versus “looser” constraints. Formal constraint tasks are those where the student does not have control of the form, but does have control over the content, such as an acrostic. Looser constraint tasks are those such as similes, where the student has control over the form and content. Each experimental task was carried out in the same pair groups throughout the treatment sessions. The main finding was that formal constraint tasks, that is, guided writing tasks (ex. writing an e-mail or postcard, etc) lead to the use of more complex and creative language. The author established that learners found themselves in the Zone of Proximal Development, propagated by Vygotsky and were better able to engage with creative and complex language and reshaped it “syntactically and lexically, paradigmatically and syntactically” (Tin, 2010, p. 215). Thus, the constant reshaping and different use of the L2 helps learners acquire vocabulary and structures they may need in the future.

It is unfortunate that based on this research at the most fundamental level of human cognition, creative writing is not yet seen as a useful tool in post-secondary institutions. The following section will analyze some of the reasons why this type of writing is not yet used in universities around the world.

2.2 Creative Writing in Post- Secondary Institutions

As Everett (2005) previously mentioned, English has always been thought of as an academic language, while creative writing has often been seen as frivolous and unnecessary, especially in the university context. The consideration of this type of writing as being impractical can be traced back to preconceived notions that students who are learning English are doing so specifically for academic purposes.



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Despite the many benefits creative writing offers, Randolph (2011) offers four reasons why creative writing is not used in universities.

The Lazy Sheep Argument, this argues that since top universities do not use nor promote creative writing in ESL or EFL programs, other universities striving to come close to these top educational institutions do not either, despite the multiple benefits this type of writing provides.

The second argument states that because students have not had the opportunity to do creative writing in their L1 they will not want to do so in the L2. This of course, is very difficult to say, since we do not know the educational context in every country of the world. In addition, perhaps a student would thrive doing this type of activity as it is something new and different. It allows for new experiences to be made and had. This is called the Blind Border Argument.

The third argument, "What is in it for me", states that due to the fact that students will not use creative writing for university or professional purposes, then it is pointless to teach and use. Although the amount students may use this type of writing may be limited, creative writing does and can help students with academic and professional endeavors.

It is interesting to note that in this study, there were 25 post-secondary teachers from different areas of study such as: pre-medical, management, finance, economics, history, accounting, English, comparative literature, drama, modern languages, philosophy, and religious studies from universities in Arizona, California, Illinois, and Wisconsin, were interviewed. More than half strongly agreed that creative writing had a positive effect on students' critical thinking, the quality of



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written papers would increase, and that they do use creative writing in their specific classes. The responses are detailed below.

Selected Survey Questions	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Other
#4: I think that creative writing ought to be taught in ESL Programs.	56%	32%	4%	4%	-	4%
#5: Creative writing enhances students' minds and helps them with critical thinking.	72%	24%	4%	-	-	-
#7: I use creative writing in my classes.	57%	-	-	30%	-	1%
#9: I think if students had creative writing, they would write better papers and more critical pieces in my class.	52%	28%	16%	-	-	4%

Table 2.1 Professor Responses to Creative Writing and Critical Thinking Survey (Randolph, 2011, p.75)

The final reason why creative writing is not used in the post-secondary context is called the “Frustrated Sisyphus Argument”. This argument uses time as a reason to limit the use of creative writing, one of the most limiting factors for all teachers. It takes longer to complete a creative writing project, and so it should not be implemented since the rest of the subject may not be covered. For example a generic five paragraph essay is much quicker to produce and because time is of the essence in all EFL and ESL courses, this is the type of writing that should be used. Although creative writing takes much more time, it must kept in mind that the student is going through a higher mental processing stage and reaching higher levels on Bloom’s Revised Taxonomy, thus allowing them to integrate language in various ways.

When it comes to education, sometimes the quickest route is not always the most beneficial. There is a host of information that refutes each and every claim



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made in regards to not using creative writing in the EFL classroom. In the following section, the role culture plays in regards to writing style will be discussed at length.

2.3 Creative Writing and Culture

Culture is all around us, as soon as we are born we are introduced to it based on where we live. The different educational systems around the world also perpetuate the local culture through the subjects and themes taught. For example, in Canada, the history of the indigenous schools is taught, but in Ecuador the history of the battle of Pichincha is taught. Neither of the two are relevant outside their cultural context, yet they help to shape the citizens who grow up there. Randolph (2011) cites two major challenges EFL students face when writing in the L2. The first is the writing style being very different from their L1. For example, the English writing style is much more direct than in Spanish, where the argument is not presented upfront in a thesis statement, but rather is implied throughout the entire text.

The second challenge EFL students face is that they do not find the topics assigned interesting, relevant, or they have never experienced them. For example, if students who live in a tropical climate are asked to write about what they would do during a snow day they would never have had experience with snow and therefore would not be able to write about this hypothetical experience. In addition, if students have never given thought to certain topics in their L1, be it because they are taboo in their culture or are simply not culturally relevant, it will be very difficult for them to entertain and express their ideas and opinions in an L2.

As noted in Randolph (2011), although writing style is important, most of the time teachers overlook the fact that students will transfer their writing schema from their L1 to the L2, which may not always work. Creative writing is seen as a solution



UNIVERSIDAD DE CUENCA

to these problems as students are asked to write on familiar topics and take their experiences and memories into account to formulate something new.

As mentioned above, writer identity is imperative when motivating a student, especially when they are tasked with creating a new self in another language. A case study by Fernsten (2008) wished to gain insight as to how ESL students feel when they are straddling two distinct cultures and how teachers often have preconceived notions about the writing an immigrant student can produce. The link between writer identity and ESL learning was focused on. This case study was carried out in a large public university in the United States in a teacher training program. The subject, a Korean-American student, had to situate herself as a writer in an ESL context. To obtain results, Critical Discourse Analysis was used. The student responded to various questions in a journal that was handed in periodically to the teacher.

Some implications that came from this study are that teachers must give importance to the process of writing, not only the product, and to see students as dynamic beings in order to help them create their new L2 writer identity, encouraging them to take ownership in the way they use the new language.

Mansoor (2010), evaluated how students at the university level in Islamabad, Pakistan perceived creative writing activities in the English classroom. The author states that when students heard about creative writing, it was not met with much enthusiasm. This was then attributed to the educational system in the country which emphasizes rote-learning and a text-book centered approach causing many students to be unfamiliar with these types of tasks and to be apprehensive about moving away from rote-learning and a text-book centered approach. However, the



UNIVERSIDAD DE CUENCA

findings from this study are relevant since the author demonstrated the importance of modelling creative writing and going from controlled to semi-controlled tasks. This way, students improved their written expression and demonstrated an enhanced vocabulary at the end of the study.

Although culture plays a great role in writing, this does not mean that students cannot learn how to write creatively in an L2 and reap the benefits of it. In the next section, the role and benefit of creative writing in connection with academic achievement will be discussed with studies from all over the world.

2.4 Qualitative Studies about Creative Writing and Academic Achievement

Improving academic achievement is something that teachers are constantly trying to achieve with their students. Not only are teachers interested in promoting academic achievement, most students at the university level, are too. Although both sides have the same wants, there is often an imbalance between time and demands from program directors. There is often not enough time for teachers to truly have their students understand and communicatively use the language they are learning. This is why creative writing can be used as a solution to this worldwide problem. If the instructor were to anchor their teaching in the student's existing creative potential, then the student also develops strategies to cope with learning and dealing with time constraints.

In order to look at and anchor classwork in student's existing creative potential, Guilford's (as cited in Landry, 1973) definition of being creative is the kind of thinking that is divergent, that is, there exists a difference in terms of fluency and flexibility. Fluency refers to the responses and solutions a student can have to any one



UNIVERSIDAD DE CUENCA

problem. Flexibility deals with the number of different categories of response a student can think of when compared to their peers. The studies detailed below will look at how this definition of divergent thinking also influences academic achievement, the connection it has with creative writing, and how this helps students reach their academic goals.

Everett's (2005) study was conducted at the University of Leicester in an undergraduate English literature class in a three year course focusing on English. The author's decision to use creative writing in their class came from the realization that studying English literature does not only stop with understanding literary devices but that students also needed to learn to write this type of discourse. Creative writing was used in an attempt to promote student's unique composition and for them to develop their writing skills, thus taking their studies a step further.

The treatment plan was for students to critically analyze and understand different literary genres, once this was done they were then asked to create a unique composition. To the author's surprise, students were very interested in using their creativity in class, particularly when it came to written production. The results from this study demonstrate that students were able to obtain a better understanding of the target writing structure. When they were asked to create a piece with their own content and experiences students excelled and a positive relationship between using creative writing and internalizing academic content was formed.

In addition, Randolph (2011), analyzed the exit scores from a fourth to fifth level course in England. Students who were assigned creative writing tasks were compared to a control group that did not receive such tasks. This study found that



UNIVERSIDAD DE CUENCA

before the use of creative writing in the EFL class only 50 to 60 percent of the class would pass from level four to level five. Once creative writing was used, 80 to 85 percent passed the levels. Not only was there an increase in students who passed from one level to the next, teachers who corrected these exams found that there was a “dramatic improvement in these students’ language control, vocabulary knowledge and willingness to be risk-takers” (p. 73).

Through these studies, the qualitative aspect of using creative writing in the EFL classroom is beneficial for students. They are able to increase their vocabulary and further internalize grammar and they also score higher than their peers who have not done creative writing. This can be of great advantage for students who decide to apply to universities abroad. Of course, one cannot only rely on qualitative studies, the following section will focus on the various quantitative studies from various parts of the world that also demonstrate how creative writing affects academic achievement.

2.5 Quantitative Studies on Creative Writing and Academic Achievement

In addition to high qualitative responses, creative writing has also quantitatively shown how students can improve their divergent thinking skills and academic achievement. Through the use of valid and reliable tests, such as the Torrance Test of Creative Thinking (TTCT), these results could be measured and reported without the bias that at times may accompany qualitative results.

Along with improving student scores in a classroom setting, other studies have found a correlation between creativity and academic achievement in general. In order to quantify creativity a Torrance Test of Creative Thinking can be used. This test has been used in multiple studies and has two different forms, the figural and



UNIVERSIDAD DE CUENCA

non-verbal test. The test taker is asked to complete various tasks requiring them to think “outside the box”. These results are then compared to other test takers and creative potential can be analyzed. Many influential studies have used this exact test to compare and analyze the creative potential of their students.

Bentley's (1966) seminal piece is an example of using this test to analyze creative potential. Here, student creative potential results were compared to academic achievement. The author found that “creative ability, such as divergent thinking and evaluation, are shown to contribute to academic success as well as the non-creative abilities of memory, cognition, and convergent thinking.” (p.4). This finding is in accordance with Guilford's (as cited in Landry, 1973) divergent thinking theory as stated above.

Similarly, Otto and Otto's (1998) study focused on 34 secondary school students in Budapest, Hungary. The participants were divided into two groups, first and second year respectively, with the same teacher. It is important to note that students were beginners and had been learning English for about a year. The ability to generate ideas was looked at as this was thought to influence the extent students participated in communicative tasks. As in previously mentioned studies, the researcher found a positive correlation between student creativity and language learning. In this case, communicative language production was analyzed and those students with higher creative potential participated more in class than those with lower creative potential on the TTCT. More creative students adapted better and found solutions to problems presented to them in the L2. This result demonstrates a significant correlation between creative potential and academic achievement. That is to say if a student has more creative potential, they will excel academically, more so



UNIVERSIDAD DE CUENCA

than their less creative peers since they are better able to cope with and adapt to different learning environments and tasks.

The study conducted by Urlab (2011), deals specifically with creative writing in the classroom, and investigated how students' reading in an L2 advanced-level German class were supported and showed improvement through the use of this type of writing. An "instructional model that connects creative writing and the development of advanced-level reading skills" (p. 100) was presented. The guided creative writing activities required the student to carefully read a given text. An example of a guided activity was for students to personify a character from the literature and respond or send a letter to another figure. This study found that the use of creative writing and the process students go through can, in fact, encourage them to be more aware of structures when learning a second language. This study further demonstrates how the use of creative writing not only provides benefits for writing structure, but can and does extend to various aspects of L2 language learning.

The most recent studies about creative writing are from Iran where students often "have difficulty in expressing themselves particularly in written forms. This is partly due to the fact that a grammar-centered curriculum in middle school and high school provides very little opportunity to write papers in English" (Aladini & Heydarour, 2016). Upon identifying this problem in the Iranian school system, the researchers, used creative writing, specifically haikus, a three line Japanese style poem where the first and third line have five syllables and the second line has seven syllables. Through using creative writing, students were put at the center of the writing process



UNIVERSIDAD DE CUENCA

(p. 145). The authors decided to use this type of poetry haikus, in their classroom based on the benefits by Lee (2011):

- Learners can explore their language through trying to express their thoughts and feelings within constraints of a simple literary form; through doing this, they will discover whether their linguistic knowledge is sufficient to express their thoughts and feelings or not.
- Through the experimental process of trying to stretch their language boundaries, learners can consolidate and develop their language.
- Since poetry depends on the appropriateness of the words and phrases chose, learners have to be attentive to, and consciously reflect on, the form of the language itself.
- A further advantage is that the language the learners have produced in their haiku will be easily remembered, and this will help with the acquisition process.
- Language learners can easily remember their haiku, and no doubt this will help with the language acquisition process.

The authors conclude that students' writing became more fluent and vocabulary was increased as more detail was required for word choice to express feelings in such a constrained writing form. Students were also able to connect their own past experiences, memory and imagination to their L2, which, as discussed above is one of the criteria for creative writing and allows students to internalize the grammar they have learned.

Another study focusing on university students in Iran, looked at the effect of short story reading and its effect on their creative writing ability. Similar to the current study, a mixed methods design was used and students were between the ages of 20-25. When the question of whether or not students improved creative writing, the researchers found that there was an improvement in the use of language and language devices but no change in other aspects of creative writing ability such as



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the “use of genre and generic conventions, contextual understanding: cultural, historical, and social contexts...” (Beyhaghi, Zolfagharkhani, & Zareian, 2016, p.15)

During interviews conducted with participants, six themes arose as being factors for the quality of creative writing, these being:

- The participant’s writing background. Students mentioned they did not have very many opportunities for written production.
- The nature of their written assignments, which many times did not interest students or they did not have sufficient background knowledge in their L1.
- The amount of feedback they received was limited as they were only required to produce a written composition on examinations and did not receive feedback throughout the duration of the course.
- Self-perceived quality of improvement speaks to the fact that if students do not feel they have improved then they will lack motivation to continue learning.
- The complexity of the creative writing skill because it “requires control over cognitive skills such as planning, outlining, thinking, generating as developing ideas, and drafting and redrafting, as well as a command of the linguistic, rhetorical and sociocultural conventions of a particular language (p. 15).

Although the results from this particular study were inconclusive, Storch (2009) found that a possible reason could be due to the lack of opportunity for extended writing and not enough feedback during previous years of study. The final results found that it is important to always incorporate different activities in the classroom, this way all students can incorporate themselves into the assignments. The author also calls for a change in curriculum in EFL and ESL contexts in order to promote creative writing and therefore have students benefit from this experience throughout the language learning process.



UNIVERSIDAD DE CUENCA

The findings from the above mentioned research are relevant to the current study because they suggest a correlation between creative potential and academic achievement. This study will investigate if the same correlation can be found in an Ecuadorian university context by analyzing students' creative potential before and after intervention to determine if there is an increase. The use of creative writing in the EFL classroom still requires much more investigation. As we can see, there is a lack of studies in Latin America, which is why this study is so important.

Chapter 3 Theoretical Framework

In the current study there are various theories that must be taken into account. These are: the Torrance Test of Creativity, Bloom's Taxonomy, and process writing in the EFL classroom.

3.1 Torrance Test of Creative Thinking (TTCT)

The Torrance Test of Creative Thinking (TTCT) was created by E. Paul Torrance in 1966 (Kim, 2008) and is one of the most widely used creative thinking tests to date, usually used to identify gifted students. First created in 1966, the test has been updated on various occasions with the last update in 1998. Curiously enough, the purpose of this test was not to see how creative someone actually was, but rather, it was created to understand and promote qualities that help people express their creativity (p. 4). Among some of the suggested uses for this test, Torrance (1966 as cited in Kim, 2008) stated that this was to be used to individualize education instruction and to "evaluate the effects of educational programs, materials, curricula, and teaching procedure (p. 4).



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There are two types of tests, the TTCT-Verbal and the TTCT-Figural. The verbal test has two forms and is appropriate for students from first grade to adults, since the ability to write is imperative to complete this test. Fluency, flexibility, and originality are measured. Fluency is the number of relevant responses to each task. Flexibility is the number of different categories when responding to questions. Finally, originality is the uniqueness of each response in comparison to obvious and regular responses.

This test has five activities, each of which uses a picture which is responded to through written production. These are detailed below:

- Ask and guess which requires the test taker to ask questions that cannot be answered by the picture presented. They must also provide the answers to the questions they come up with based on what they can see or hypothesize from the picture.
- Product improvement is a task where a picture of an object is shown. The test taker must state how the product can be improved and made more appealing to a commercial audience.
- Unusual Uses Task requires a list of irregular uses for everyday items such as a cardboard box.
- Unusual Questions poses usual tasks that are carried out on a daily basis and test takers must list all the problems they may encounter while completing these tasks.
- The Just Suppose Task is similar to the previous Unusual Questions task but is used to elicit a higher degree of spontaneity. An unreal situation is presented and test takers predict any and all possible outcomes from the given situation.

Results from these tests are interpreted based on age-related norms collected worldwide, to which individual results can be compared.

Just as the Verbal TTCT, the Figural TTCT also has two forms and measures: fluency, elaboration, which is the detail in each image drawn, originality, resistance



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to premature closure, and abstractness of titles. There are three different activities.

These activities are:

- Picture Construction. A jelly bean shape must be an important part of the picture and a title placed at the bottom of the picture.
- Picture Completion task presents ten squares, each one containing a different figure that must be an integral part of the drawing.
- Repeated Figures of Lines or Circles, similar to the previous task, shapes (either circles or lines) are placed 42 times in squares. The test taker is required to create 42 distinct images where the lines or circles form a main part of the design.

This test is appropriate for all levels, since the student is only required to respond by drawing. Just like the Verbal test, scores are compared to age-related norms collected worldwide.

The Torrance Test of Creative Thinking is reliable and a valid tool for examining creative potential. The validity comes from different studies, such as the longitudinal study conducted by Cramon, Matthews-Morgan, Bandalos, and Zuo (2005). This study initially took place from 1958 to 1964 where participants were 170 elementary school students between grades 1 to 6 from two schools. In addition to the TTCT, standardized intelligence and achievement tests, and sociometric questionnaires were administered each year. Follow-up of these students was performed 22 and 40 years later. Of these students, 99 of the initial 170 participants responded to the questionnaire.

Later, in 1959 students who enrolled in grades 7 to 12 at the University of Minnesota High School completed the same tests in order to gain predictor values. The students were then followed up seven and twelve years later with a questionnaire where the focus was on the participant's creative accomplishments or



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goals. This is where Fluency, Flexibility, and Originality were seen to be better predictors of creativity.

A Pearson product-moment correlation was used to compare childhood values to those gained years later. The authors found that “IQ, Fluency, and Originality scores obtained in childhood were the best predictors of quantity of creative achievement 40 years later” (p. 287). Gender was not a valid predictor for creativity or IQ. With these values in mind, the predictive validity is “relatively strong considering the span of 40 years...” (p. 289). There are various specific studies that also look at the validity of the TTCT, in their different contexts.

One of those studies was conducted in Sao Paulo, Brazil with a total of 128 participants between the ages of 18 to 75 years old. They were separated into two groups, 59 who had received awards of public recognition in areas such as: visual arts, choreography, publicity, literature, sports, music, education, medicine, psychology, philosophy, engineering, and sociology. The remaining 69 participants had never received a public recognition award. All participants had obtained a high school or university degree.

Similarly to the previous longitudinal study, a Pearson correlation test was used. A strong correlation between creative achievements and creative indicators was found. The study found that when scores were compared to TTCT norms provided from the longitudinal study, those who had previously received public recognition awards scored higher on this test (Muglia Wechsler, 2006). This again demonstrates that the test is valid cross culturally.



UNIVERSIDAD DE CUENCA

Finally, Kim (2008) states that the TTCT is reliable because of the 88 355 kindergarten to grade 12 participants in the United States who were used to create the results database. Similarly, TTCT is a valid test because various studies have come to similar conclusions that those that scored higher demonstrated more creativity and higher academic achievement. Some studies of these studies are: Torrance and Wu (1981), Yamanda and Tam (1996), Plucker (1999). A particular study, Gonzales and Campos (as cited in Kim 2006), analyzed the relationship between TTCT, a Spatial Test of Primary Mental Abilities and the Gordon Test of Visual Imagery Control. This study found that the results from the TTCT were correlated with those from the other two mentioned studies, even further demonstrating the validity of this test.

In conclusion, this test has been shown to be reliable and valid on various scales and in different cultural contexts. Which is why it is so important to use this particular test in the current study.

3.2 Bloom's Taxonomy

Bloom's Taxonomy was first known in 1956 and was then revised in 2001. This taxonomy has six different categories of cognitive skills that range from lower to higher-order skills and can be visualized in the image below.

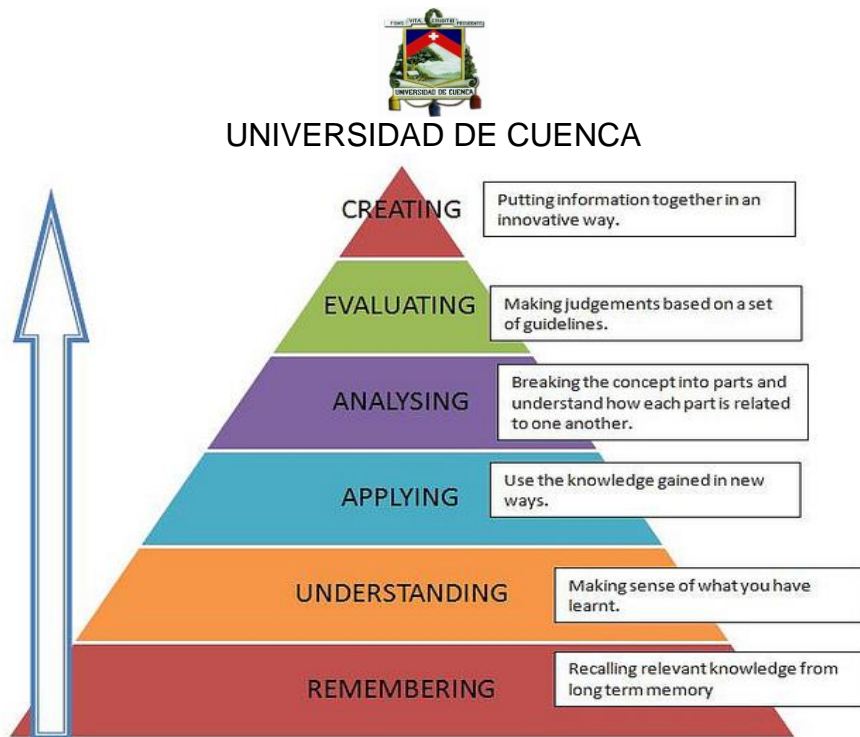


Figure 3.1 Bloom's Revised Taxonomy

The first level, *Remembering*, refers to “the retention of specific, discrete pieces of information like facts and definitions or methodology...” (Adams, 2015, p. 152). This level of the taxonomy can be measured through standard testing such as multiple choice questions and in general, answers that require the retrieval of and recognition of information. An example of Remembering is when students are asked to match words to their respective definition. As demonstrated in this example, the student does not demonstrate that they have internalized the vocabulary, that is, the student can recognize the definition of a word at the time of taking the test and demonstrates that they have memorized the definition, but if asked later, say, once the course has ended, they may not be able to do so.

The next level of the taxonomy is *Understanding*. This is where students demonstrate that they grasp the “meaning of the information... by paraphrasing it in their own words, classifying items in groups, comparing and contrasting items with similar entities, or explaining a principle to others” (p.152). At this level, students



UNIVERSIDAD DE CUENCA

begin to convert their knowledge acquired in the previous level into their schemas, or the rules they use to understand how the world is operated.

The third level is *Applying*. At this level, students put what they have learned into practice in new situations. For example, if students have been learning about tag questions in class, they use tag questions in novel contexts and without being prompted to do so. The language is shown to be internalized by the students' free and spontaneous production.

The next three levels of the taxonomy begin to tap into higher order thinking. The fourth level is *Analyzing*, more commonly known as critical thinking. This is where students "distinguish between fact and opinion and identifying the claims upon which an argument is built..." (p.152). Here, students critically use grammar in novel ways and are able to identify errors in all four skills for the language when editing peer work, for example.

The next level, *Evaluating*, is where students demonstrate new and creative production. This is where students will produce an effective written composition using the grammar seen in class based on a specific situation given by the teacher.

The last level of Bloom's Taxonomy, and the highest level of cognitive thinking is *Creation*. This is where a teacher reflects on how the lesson went taking students' feedback into account. It is important to obtain student's evaluation because it makes them think critically about their learning experience, making the learning process come full circle.



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Bloom's taxonomy is very important when teaching. With this taxonomy in mind, teachers are also forced to focus on *process* and encourage students to become more autonomous.

3.3 Process Writing

Process writing will be used to promote student's learning and to reach the different levels of Bloom's Taxonomy. This type of writing is designed to motivate student interaction while sharing ideas. The main benefit of process writing is that ideas "... can be reorganized, expanded, elaborated upon, abandoned if necessary, and reshaped into a coherent and clear statement that addresses the purpose of the assignment" (Sensenbaugh, 1990, p. 1). There are five stages when it comes to producing a written composition, each of which are detailed below.

The first stage is *prewriting* or *brainstorming*. This is where ideas are generated either through small group discussion, class discussion, or individually. At this stage, students are encouraged to write whatever comes to mind in relation to the topic. The student does not have a specific format, they are free to make a mind or spider map, a list, or simply write all over the page. After all the ideas are written down, students plan the way they will present the information by numbering the ideas or creating broad categories with various sub-categories.

Once this step is complete, *drafting* takes place. Based on the ideas generated in step one and the plan that arises from it, an initial written composition is produced. *Revising* is the next step. This is where the draft is looked at analytically. The revision can be done by the writer, the teacher, or another classmate. Since students sometimes feel nervous when handing in written production to a teacher, it



UNIVERSIDAD DE CUENCA

is recommended to use peer-editing. This also forces them to be critical and analyze grammar structure and overall coherence of work that is not their own.

Once the revision stage is complete, it is up to the student to once *again* revise their suggested corrections. This is the *editing* phase, many students will be able to see if they have any errors and they can discuss any problems with the classmate that revised their work. This creates an environment of sharing and collaboration in the language classroom.

Publishing is the final stage. This is where students' work is displayed either in the classroom, hallways, or on the internet. This stage is very important because it provides the students with a reason to write and create their own unique pieces. By giving them an audience, they have a true purpose to write and it becomes much more than just an assignment for a grade to pass. This stage can be as simple as displaying writing on the wall in the classroom or hallways. If the teacher wishes to have a much broader audience, then technology can be used for this stage such as a class or personal blog.

These five stages of writing allow the student to reach the highest level of Bloom's Revised Taxonomy through progressive and collaborative work. The next section will provide further details about how this theory and method can be integrated to obtain a more effective learning process.

3.4 Integration of Bloom's Taxonomy and Process Writing

The integration of the theory of Bloom's Taxonomy and the methodology of process writing is of utmost importance to obtain a deeper understanding of the



UNIVERSIDAD DE CUENCA

material. The integration of these two is summarized in the following figure and further detailed below.

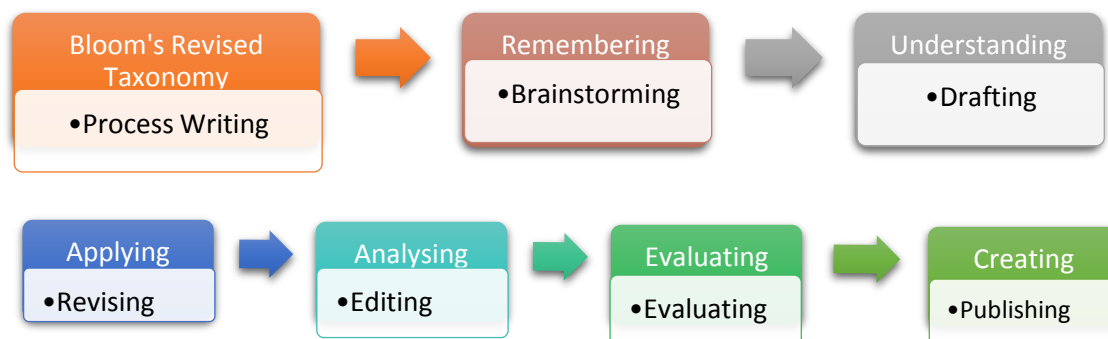


Figure 3.2 Connection between Bloom's Revised Taxonomy and Process Writing

As seen in Figure 3.2, every level of Bloom's Taxonomy has an equivalent counterpart in process writing. The first level, Remembering, is related to brainstorming. Both of these force the students to use their previous knowledge, both about grammar and vocabulary along with their previous experiences, a requirement for creative writing.

The second level, understanding, corresponds to drafting. This level of Bloom's Revised Taxonomy has students begin to use what they have learned. Drafting correlates to this level of the Taxonomy because this is where students begin to create sentences and integrate new grammar and vocabulary in new contexts.

Applying and revising go together in this schema because students fully apply their knowledge to create a first draft of their writing. Here students focus their attention on the structure and further development of their written production by applying their ideas in an L2. In the next step, analysing and editing go together. This is the next logical step in the process because the student critically analyzes



UNIVERSIDAD DE CUENCA

what they have drafted and applied to even further advance what they have written.

Students are asked to focus on the use of the language and the content they chose to portray in relation to the topics used.

In both processes, evaluating is the second last step. This is where students and peers critically evaluate what they or their classmates have written. At this stage, peer evaluation can be used. This allows student authors to evaluate how their peers have used the language learned in different ways. In addition, peer editing is beneficial as it is the first presentation of their written work to an audience, therefore preparing them for the final publishing stage.

The last and final stages are: creating and publishing. These stages are the culmination of the writing process. In Bloom's Taxonomy, creating is when the students reflect on their final creation, taking in all the feedback from lower levels. Publishing is also an opportunity for students to reflect on their learning process and gain constructive feedback from peers or a broader audience, depending on how the writing has been published. This stage is also very important for teachers, not only to see how students have internalized and used the grammar, vocabulary, and writing skills being taught, but to also reflect on how the students grow during this process and the feedback the authors and their peers provide to one another at the culmination of these processes.

In conclusion, creative writing has various theories to take into account and various studies from around the world that continue to demonstrate numerous benefits for students and their academic achievement. This type of writing is also a way to integrate various important learning theories that teachers are always striving



UNIVERSIDAD DE CUENCA

to achieve. In the next section the methodology used in the current study will be described.

Chapter 4 Methodology

The methodology used in the current study is based in theories and literature mentioned in the previous two chapters. Due to the fact that there are few recent studies on an international level and there are even less studies in Latin America, this study is exploratory in nature. This section will describe the process and steps taken to complete this research. Through the use of various tests such as the Torrance Test of Creative Thinking (TTCT) and a Cambridge Key English Test (KET), the student's creative potential and English level both at the beginning and end of the course are measured to see the correlation between the two. In addition to these tests, qualitative results were gathered using students' responses to a focus group at the end of the 32 hour intervention, and a research journal to analyze and compare if what the teacher perceived was the same as what students felt during the intervention. The intervention was carried out during a shortened semester during February 2017, when students from the University of Cuenca are typically on vacation. The students that opted to take this course were completing their English requirement to be able to graduate from their undergraduate university programs. Each student must pass three levels, each corresponding to a different language proficiency level in the Common European Framework Reference for Languages (CEFR). This study was conducted in a second level classroom, which corresponds to an A2 level at the end of the course.



UNIVERSIDAD DE CUENCA

4.1 Context

This study takes place at the University Institute of Languages of the University of Cuenca in Cuenca, Ecuador. The duration of treatment was 32 hours across a one-month intensive general English course for credit courses. At the time of the study, students were required to obtain credits by passing three levels of English, the equivalent to three semesters, in order to obtain their undergraduate degree. Once students pass all three courses, they should be at a B1.1 based on the Common European Framework of Reference for Languages. It is important to note that students are not obligated to take these English courses during specific years or times in their program, which is why many students leave this requirement towards the end of their studies.

In the second level of these credit courses, students begin at an A1 level and end the level with an A2. All regular credit courses have a duration of 16 semesters with six in-class hours a week and extra work on a virtual learning environment known as the “e-virtual” at the University of Cuenca to obtain the required level. This intervention was done during a shorter modality, specifically a four week course that met three hours a day from Monday to Friday for a total of 15 hours a week and extra work on the previously mentioned “e-virtual” over four weeks. This course was intensive and a fraction of weeks compared to a regular semester because it was taken during the month long vacation students have during the month of February.

The University of Cuenca is a public university situated in Cuenca, Ecuador. This is important to note as public universities are free for students who are accepted. This is also one of the reasons why a textbook is not used in class and the instructor is required to create or look for relevant class material.



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4.2 Permission and Students' Consent

Permission for obtaining data was gathered from individual students through an informed consent form (Appendix A) on the first day of class. The informed consent detailed the tests that would be used and the exact data that would be collected throughout the course of the semester. In addition to having the physical informed consent, the study was verbally explained to them in detail and there was emphasis that should they decide not to participate in the study, they would not face any negative repercussions in their final grade. Out of the 27 students enrolled in the class, 26 students agreed to be participants in the study. Data from the student that did not consent was not collected.

4.3 Consent from the University

In order to implement this research, consent from the Academic Committee of the University Institute for Languages was requested and approved before the semester began. This was done through the submission of a letter requesting permission to begin the study and was responded to by another letter informing the researcher of the permission granted.

4.4 Participants

Participants were a convenience sample of twenty-eight undergraduate students at the University of Cuenca studying at level two in the university's credit course offering. These students majored in various subjects such as law, chemical engineering, and medicine to name a few.

Students' ages ranged from 18 to 28, with the majority (57.7%) of students falling between the ages of 21 to 23 years old. When students began the course



UNIVERSIDAD DE CUENCA

they had an A1 level. The class was made up of predominantly female students in comparison to male students, 17 and 9 respectively. Students were also at different points in their undergraduate program. It is important to note that in Ecuador, university undergraduate degrees are counted based on semesters and not years like in North America. The students' semester of study is breakdown down as follows:

Semester	Number of Students
First	1
Second	0
Third	3
Fourth	1
Fifth	0
Sixth	10
Seventh	5
Eighth	5
Ninth	1
Total	26

Table 4.1 Breakdown of Student Semester at the Time of Study

4.5 Class Demographics

During the first week of class, a demographic survey was completed in Spanish using Google Forms for ease of data collection. This instrument was previously piloted in the September 2016 – February 2017 semester with a first level class with similar characteristics. Between piloting this instrument and using it in the final study a few changes were made so that the questions would be clear. It is important to note that the majority of students went to high school in an urban public school (69.2%) while 19.2% of students went to a private school, 7.7% went to a semi-private high school and 2.8% went to a rural public school. This is an important distinction to make because the education and number of hours students have in



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EFL instruction differs in each context, so students would have had different amounts of English exposure throughout their previous educational career.

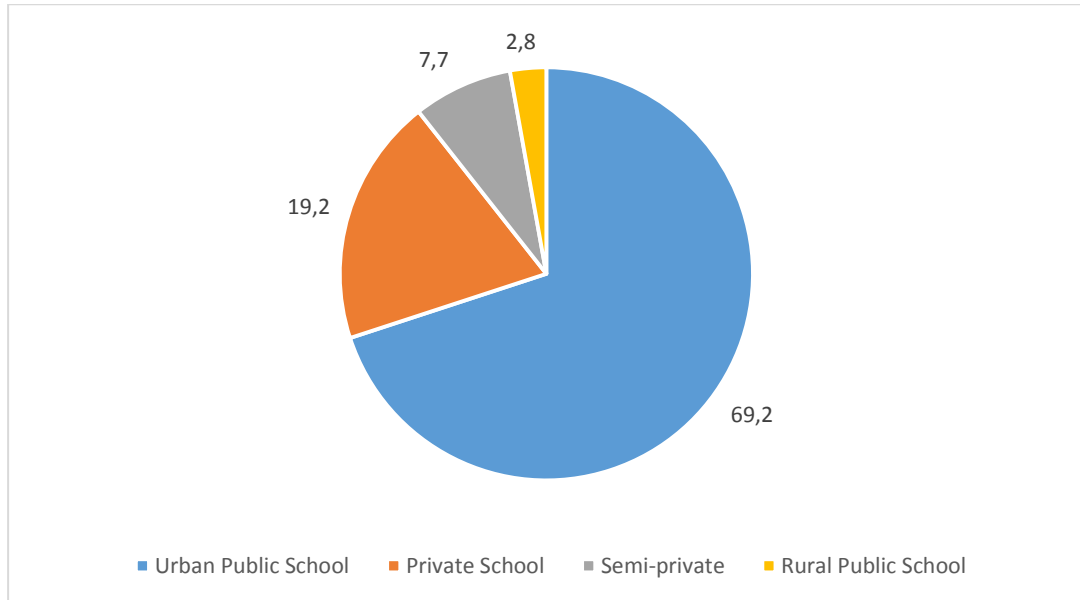


Figure 4.1 Type of High School Students Attended

Students also reported on the use of English outside of class. 53.8% responded that they hardly ever use English outside of class, 26.9% stated that they never used English, and 19.2% responded that they sometimes used English outside of the classroom. At the time of the current study, no student was taking extra classes apart from the ones offered in the university. The use of English outside the EFL classroom is important because there are limited hours a week that the student comes into contact with the language, especially in the EFL context, so every hour or minute that the student uses English in different contexts benefits them greatly.



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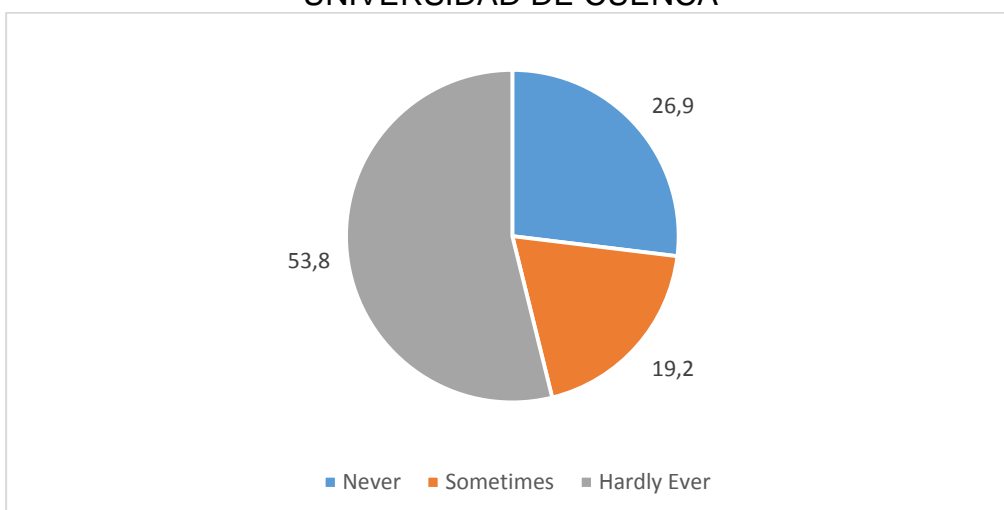


Figure 4.2 English Use outside Class

4.6 Design

For this study, a mixed methods design was used. This type of design collects both qualitative and quantitative data to test the hypothesis that the use of creative writing in the EFL classroom encourages students' creative potential and enhance their academic achievement. Both forms of data will be analyzed meticulously and later both data sets will be integrated to obtain a broader view of the phenomena.

This methodology is fairly new, originating the late 1980s with research based in various fields such as evaluation, education, management, sociology, and health sciences to name a few (Creswell & Creswell, 2014, p. 217). Although there are those who oppose the use of this method, it has gone through various stages and debates, leading to the rise and use of this type of methodology worldwide.

This methodology was used because it draws together the strengths of both qualitative and quantitative data and allows for a "more complete understanding of the research problem" (Creswell & Creswell, 2014, p. 218). This is important when studying such a new phenomenon in this context. In addition, there are various types of mixed methods designs, the convergent parallel mixed methods design,



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explanatory sequential mixed methods, exploratory sequential mixed methods, embedded mixed methods, transformative mixed methods, and multiphase mixed methods.

This study uses a convergent parallel mixed methods design and addresses the effects that the use of creative writing has on learning English as a Foreign Language. This specific design is what comes to mind when they hear the term “mixed methods”. Quantitative and qualitative data is collected, then separately analyzed and finally these results are compared to allow for the triangulation of the different but complementary data about the research topic. This type of design is also illustrated in the flow chart below.

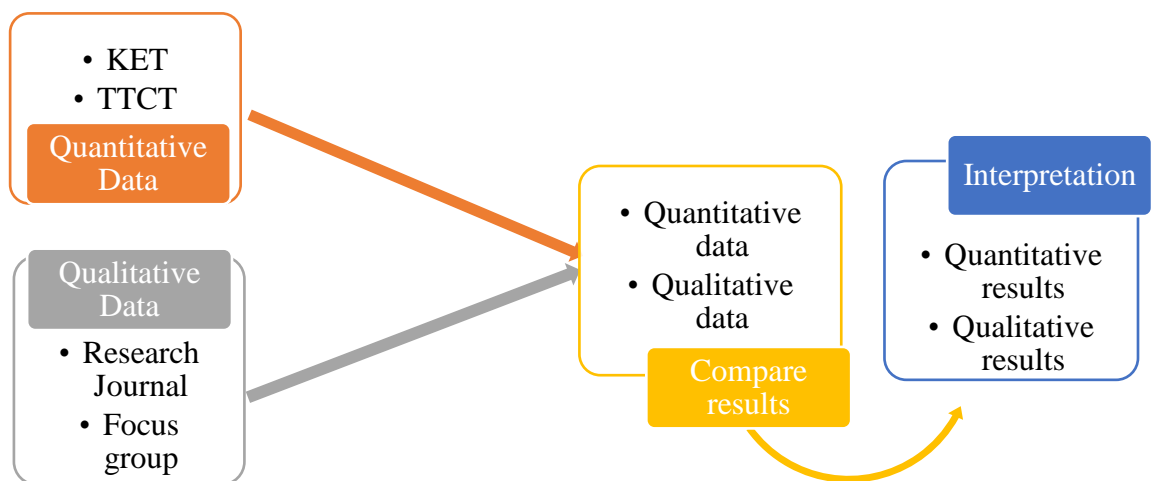


Figure 4.3 Convergent Parallel Mixed Methods Design (Creswell, 2014)

4.7 Procedure

This section will discuss in detail the way the study was carried out. Data collection methods, the 32 hour intervention, quantitative and qualitative instruments,



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and the analysis are discussed at length. Each step in the procedure has various steps and each are detailed below.

4.7.1 Data Collection

This investigation has been broken up into qualitative and quantitative sections. For each section, the same participants were used. Students were informed of the study and allowed to opt- out should they no longer wish for their data to be used. It was reiterated that the desire to participate or not in the study did not and would not affect their final grade in the course. The pre-tests were both quantitative and the KET and TTCT were used. Over the course of the four weeks, the same structure was used for the intervention.

As stated in the Guide to Pre and Post Tests authored by the University of Washington (2008), the pre-test is given to participants before an intervention or training occurs to determine their knowledge level. The post-test is given to participants after the intervention or training and “are required to answer the same set of questions, or a set of questions of comparable difficulty” (p.1). The authors also state that the comparison between the post-test scores and pre-test scores allow researchers to analyze if the intervention or training was successful or not.

4.7.2 Intervention

The intervention took place during February 2017 and followed a weekly schedule that is detailed below. The course began during the first week of the month, students were introduced to what process writing is and how the structure of the class would work. In addition, students were reminded about basic writing



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structure such as topic and concluding sentences, punctuation and capitalization among other things.

4.7.2.1 Weekly Schedule

The weekly class schedule remained the same throughout the four weeks, with writing taking the final portion of every class. On Mondays students came to class prepared to discuss the grammar topic for the week and vocabulary was worked on through reading. The writing task for the week was then introduced to students and they were asked to brainstorm. Students were free to discuss ideas with peers if they felt the need to. Students were also told to write down their ideas any way they felt most comfortable doing so (spider web, mind map, etc...).

On Tuesday, vocabulary was recycled from the previous day's class and the mechanics of writing was worked on, such as sentence structure, pronoun use, and reported speech. Once the students had practice with the specific writing objective, they were given time in class to draft their writing assignment. This draft was created from the brainstorming and planning they had worked on the previous day. At the end of the class, students were asked to continue drafting at home if they had not finished.

On Wednesday, there was a focus on developing listening skills, and later students were asked to revise their work and to add in any new ideas that may have arisen since last class. Thursday's classes were used for developing speaking skills. This is where students practiced their pronunciation and developed spontaneous conversation skills. As may be recalled, editing was the next step in the writing process. Here, students were given a checklist with items they had to be aware of in their peer's work. This checklist included 1) organization 2) Spelling 3) Punctuation



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4) Grammar and Vocabulary (Appendix C). Once students had read and filled in the checklists, they were asked to give each other constructive criticism to help improve their writing. For homework, students were required to edit their own work based on the suggestions given to them by their peers and evaluate what they had written.

On Friday, a review of the week was done through games or videos. This is where students were asked to critically evaluate their writing and that of their peers one last time before publishing. Once this was done, students work was handed in to the teacher for grading and placed around the room on display. All assignments focused on using the specific grammar topic and weekly theme in novel ways.

4.7.2.2 Assignment Topics

The assignment for the second week of class dealt with biographies, memories, and activities done in the past. For this unit, students read about influential characters, and talked about their memories among other things. The writing assignment was for them to choose a character or historical figure and write a diary entry as if they were that person. They were told they could write about that person's day, memory, holiday etc... the only requirement was that they had to use the simple past and past continuous in their writing and the total word length was 120 to 140.

The second assignment dealt with future plans/ events and technology. During this week students presented their ideas about what the future will hold in 100 years and each group focused on different aspects such as: healthcare, transportation, animals, etc... the writing assignment for this week was to imagine that they arrived on campus, they saw a weird looking machine that happens to be a time machine to the future. They were then asked to write about what they saw



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when they traveled to the future and had to describe what the world will be like.

Students had to use the simple future and the word length was from 140 to 160. I found this exercise to generate many innovative and imaginative ideas on the student's part.

The third writing assignment focused on the topic of entertainment and the present perfect simple. During this week students read about various celebrities and discussed their favourite entertainment past times. The writing assignment for this week required students to imagine they worked for a tabloid magazine and had to report on a celebrity love triangle resulting in a break-up. They were at liberty to choose the celebrity couple, the reasons, and consequences this triangle had on everyone involved. They also had to report on things like how the new couple met, what have they said to the press, how had the other person found out etc...

The fourth and final week dealt with describing places, people, and things through the use of modals, comparatives, superlatives, infinitives, and gerunds. During this week some in class tasks included comparing members of their families and giving advice to fellow students. Students also had to compare and contrast different brands of products such as chocolate bars. This week there were a few options, since there were various grammar points. The first option students had was to create two fictional characters and compare their personality and physically appearance. The second option was for students to imagine what life would be like on two different planets and compare the two, and finally to create and respond to a help section in a newspaper. In the last option, students were asked to both create the question/situation and respond to it. The word count for this assignment was between 180-200 words.



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These assignments allowed students to focus on the grammar looked at during the week and to also use their imagination. Since students were given a certain degree of freedom, the topics were made relevant to them and their cultural context.

4.8 Quantitative Data Collection Instruments

This section will detail the data collection instruments used to obtain qualitative data. First, the Torrance Test of Creative Thinking will be described, followed by a description of the Key English Test from Cambridge.

4.8.1 Torrance Test of Creative Thinking

The Torrance Test of Creative Thinking (TTCT) was applied to students on the same day as the Key English Test (discussed below) at the end of the first week. This particular test was used because it is one of the most reliable and valid instruments when it comes to quantifying creative potential. It was essential to establish the creative potential that students began the course with and if it changed at the end of the intervention phase. In addition to this, creative potential was important to establish as various studies mentioned previously established that creative potential was correlated with academic achievement.

The TTCT was created by using the study conducted by Otto (1998) and translating it to Spanish (Appendix D). The verbal version of this test was used. This test looked at four abilities of creativity, (p. 765) these are:

- Ideational fluency, the ability to think of different verbal responses falling into a specified class.
- Associational fluency, the ability to think of different verbal responses semantically associated with a given stimulus.



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- Sensitivity to problems, the ability to think of problems or solutions to problems.
- Originality, the ability to think of original verbal responses to specified tasks.

Similarly to Otto (1998), five subtasks were used to look at and evaluate the previously mentioned aspects of creativity. Each subtask had two parts, for a total of ten questions. Students were required to answer one section of each subtask, for a total of five responses, or they could answer both sections, for a total of ten responses. Each subtask tested a different type of creative fluency in order to gain a complete picture of each students' creative potential. Every subtask was allotted four minutes to complete.

The first task, the consequences task, presented improbable situations and students were asked to predict possible consequences that could arise. The two questions were: "What would happen if people could become invisible at will?" and "What would happen if we understood the language of animals?"

The next task was the unusual uses task. Here, students were asked to think of the most unusual uses for household items such as a book and a pencil. This task targeted the originality factor for creative potential.

The next task required students to think of all the possible problems that could possibly occur in common situations, like going to school and making a sandwich. Problems could range from common things like running into unexpected traffic and running out of ingredients to make a sandwich.

The task used to measure ideational fluency was the categories task. Students were given broad categories such as things that are red, or normally red



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and things that are flat more often than not, they were then asked to list as many ideas as possible that fit into these categories.

The final task, used to measure associational fluency, had two words and students had to provide a third semantically related one. The words were: mirror and rain for part A and for part B the words were tower and pencil. After the tests were completed, they were collected and responses were compared among peers.

4.8.2 Key English Test (KET)

The second test, the Key English Test (KET) taken from Cambridge, was used to analyze student's level of English. A sample KET pre-test was obtained from the Cambridge webpage and given to students on the first Friday of the course. This test is based on the CEFR and was revised in the early 1990s (Taylor and Jones, 2006). This test was specifically chosen because it provides intervals where students can fall in order to determine their language level. In addition to demonstrating student knowledge, this test also demonstrates how much language knowledge they have by dividing each level in pass, merit, and distinction. The amount of points and corresponding specific placement level is as follows:

Points	Level	Type of User
100 -120	A1	Basic
121- 135	A2 Pass	Basic
136 – 150	A2 Merit	Basic
141 – 150	B1 Distinction	Independent

Table 4.2 Points and Placement Levels Based on KET Scores

In the KET test (Appendix E and F), reading and writing skills are put together, as opposed to the other tests, where the skills are separate. The reason



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reading and writing were tested together was to gain a broader sense of the students' English level. In addition, there is a correlation between reading and writing. In the "Guide to Critical Thinking: Concepts and Tools" (2006), this relationship is explained as "an intimate relationship... any significant deficiency in reading entails a parallel deficiency in writing. Any significant deficiency in writing entails a parallel deficiency in reading" (p.2). There are further examples of students who do not recognize vagueness and ambiguity in texts and have a difficult time structuring and organizing their own writing in a clear manner so that the audience will be able to understand (p. 5). Due to this essential relationship between reading and writing, it was best that at this level, both skills be tested.

The reading and writing section consisted of nine parts and 56 total questions requiring an hour and ten minutes to complete. In parts 1-8, each correct answer was worth one point and part 9 (free written production) was worth 5 points giving a total possible score of 60.

In part one of the test, students are asked to match five sentences to eight different signs. Each sign has very short text and the students are required to interpret them. Part two is related to a story. There are five sentences where test takers must choose the correct word to complete the sentence in the broader context of the story.

The third part, also a multiple choice section, is separated in two parts of five questions each. In the first section, students had to complete what would be said next in a conversation. In the following five questions, the task was to fill in sentences for a longer conversation. The fourth section tested reading to understand



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the main ideas and details of a text. There were seven questions in regards to a long text and the student had to decide if the information was correct, wrong, or not said.

The next section involved finding the correct word, such as a preposition or a verb, in a short text with eight spaces. Here students were required to generate the word themselves without the aid of a word bank. In the following section, five definitions were presented and the student was to write the corresponding word with the first letter given. Section seven presented students with a letter or a postcard with ten missing words, unlike the previous section, students were not given any word choices, but rather, they were asked to provide the missing words without the aid of a word bank.

In section eight, a short text provides students information about an appointment and they have to fill in a note, form, diary, or other document correctly. In the ninth and final section, students had to produce a short message, note, email, or postcard making an invitation. The student is required to write 25 to 35 words for a total of five marks.

The initial hypothesis was that at the beginning of the course students would be at an A1 level and by the end, students would be at an A2 level. Each exam was tabulated and compared to the reference chart. It is also important to mention that although the pre and post- test were KET sample tests, they were not exactly the same, in order to avoid a Hawthorn effect.

4.9 Quantitative Data Analysis

This section describes how and why quantitative data analysis was carried out in order to obtain the results presented in chapter five. Of course, because the study



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was limited to 26 students, some statistical analysis had to be conducted based on this fact.

4.9.1 Torrance Test of Creative Thinking (TTCT).

Scoring the TTCT was based on four various levels. These levels being:

- Fluency, which refers to the number of appropriate responses to a given task.
- Flexibility which refers to the number of times the student changes from one category of responses to another.
- Originality is the amount of time the same response is given in the sample, that is, how many times different students have the same response.
- Elaboration which deals with the level of detail given.

All these factors are compared among the individuals in the group or in this case, the class, and are finally combined to give the students' creative potential scores.

4.9.2 Key English Test (KET)

Once scores from both the reading and writing sections were tabulated they were converted to the Cambridge English Scale Score according to the Cambridge English Language Assessment summarized below taken from page 2.

Practice Test Score	Cambridge English Scale Score	CEFR Level
55 +	140	Level B1
40	120	Level A2
25	100	Level A1
13	82	Does Not Place

Table 4.3 Converting Practice Tests to Cambridge ESOL Scores

The results from the table were then compared to the general Cambridge English Scale to further determine at what level students were at during the time of evaluation, described in the following graphic.

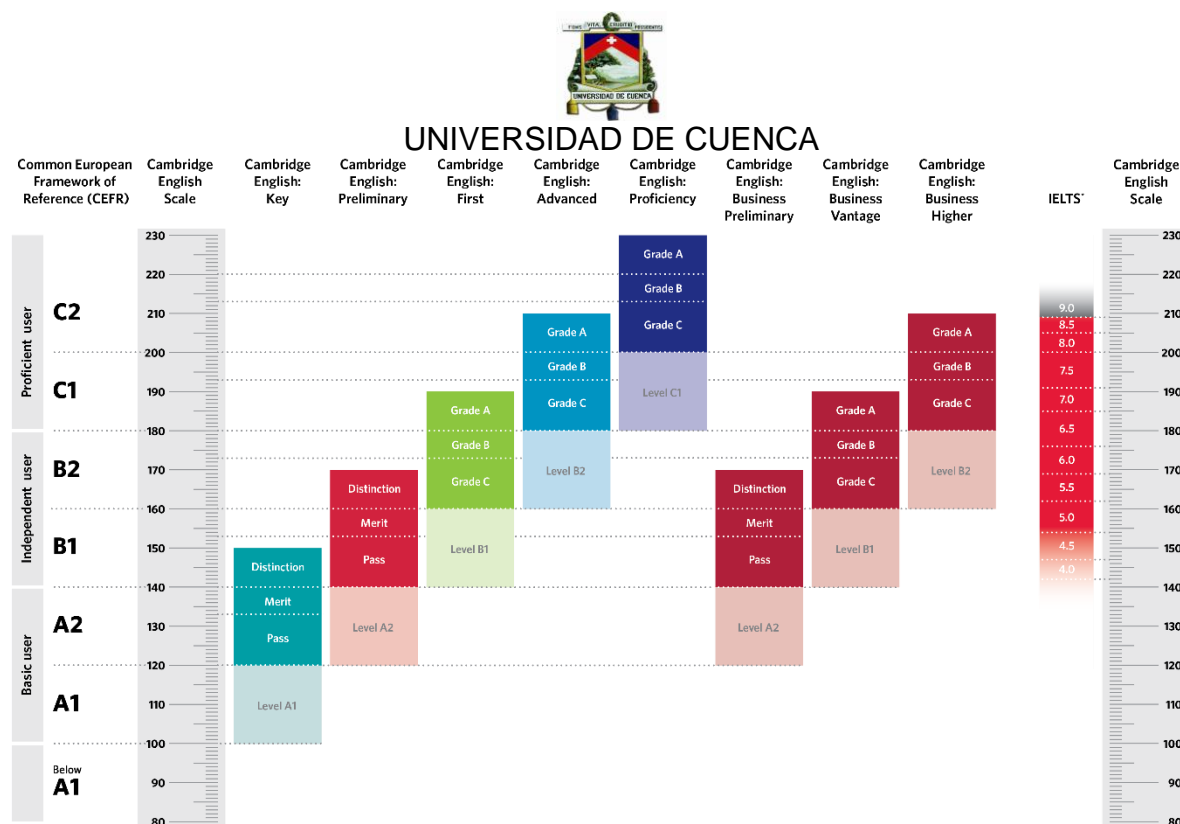


Figure 4.4 Cambridge English Scale

Before the intervention students should have scored within the A1 or low pass level of the KET, corresponding to 100- 125 points. At the end of the intervention, students should have scored within the A2 level, corresponding to 120- 140 points at minimum. These exams were corrected by the teacher and total scores were compared to the previously mentioned charts in order to determine the student's level of English in response to the CEFR.

The results from both tests were tabulated and statistically analyzed using a Wilcoxon Signed-Rank test to determine the effect size and the relationship between the two variables, improving writing and creative potential. Results obtained from this analysis were used to correlate Guilford's theory which predicts that the use of creative writing activities will influence positively on the way students express themselves. Through the comparison of these tests, quantitative results will provide



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concrete data to either accept or reject the hypothesis of creative writing influencing EFL writing ability.

4.10 Qualitative Data Collection Instruments

Qualitative data was used to obtain a deeper understanding of the phenomena. A research journal, questionnaires, and focus group were used to obtain this information and further detailed below.

4.10.1 Research Journal

This journal was kept by the teacher and detailed how students responded to creative writing tasks and if vocabulary and creative thinking increased over the course of the intervention. This instrument was used to compare if what the teacher perceived, was in fact similar to what the students felt during each class. As stated in Creswell (2014), the advantage to keeping a research journal is that it is an “unobtrusive source of information” and also demonstrates what some of the most important points or noticeable aspects are during the research (p. 192). In addition to this advantage, the journal was effective because it allowed flexibility for the teacher to express any perceptions and feelings they had during the writing session, and finally, there was no time constraint to complete this journal entry (Gass & Mackey, 2012, p.178).

Each entry was written at the end of class, to accurately document each part of the writing process. The journal indicates the teachers’ perceptions of how students responded to the writing assignments and also how the teacher felt the students grasped the task, and finally the quality of their writing over time. Upon analyzing the journal entries, reoccurring categories were found and compared to



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student points of view which arose from the focus group done at the end of the intervention.

4.10.2 Questionnaires

Various questionnaires (Appendix G, H, I) were used to gain insight on different aspects of the study. A questionnaire was used to analyze how creative students consider themselves to be before the intervention. This questionnaire was completed through Google Forms, and piloted in the September 2016- February 2017 semester. Between the pilot test and the one used for the intervention, the question about whether or not student had done a creative composition was quite vague, many students in the pilot group did not easily understand this question. For the final version, the researcher specified what constituted creative compositions.

More specifically, this questionnaire asked students to reflect on if they consider themselves to be a creative person, if they had done a creative composition before or when it was unrelated to schoolwork. The questionnaire also asked students to reflect on the importance of being creative when doing a written composition and finally, if being creative helps them develop their ideas and thoughts when they write. This questionnaire was used to get a general overview of how the group thought before the intervention.

A second questionnaire was used to see what the perceived needs and wants the students had before the intervention. This was adapted from Bruton, Alonso Marks, and Broca Fernandez (2010). It was important to gain this information before the intervention to identify if students were open to the idea of creative writing and what type of writing they would be interested specifically. Similarly, this was piloted



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during the September 2016- February 2017 semester. During this time students did not have a problem when completing the questionnaire, which is why changes were not made for the final version used.

4.10.3 Focus Group

In addition to these other qualitative methods, a focus group looked at students' experiences writing these tasks at the end of the intervention because the semester was so compressed. The class first completed a short open-ended questionnaire (Appendix J), which acted as a stimulus to prepare the students for discussion (Gass & Mackey, 2012, p.172). This group explored to what extent using creative writing activities motivated and increased learner autonomy for university students. Student impressions were also discussed, such as if they found that creative writing was useful or not, and if they would continue to use process writing in the future either in Spanish or in English. In particular, the questions were:

1. What were your expectations about the writing assignments completed during this semester?
2. Do you think that the writing activities integrated the course content and your expectations?
3. How do you feel about the writing process used in class (brainstorming, drafting, peer revision, editing, and final version)?

By using these methods of data collection and analysis, a deeper understanding of the role creative writing plays can be gained. The results from all the data were combined and will be discussed below.



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4.11 Qualitative Data Analysis

Unlike the quantitative data, there was no predetermined scoring system. In general, main themes that reoccurred were analyzed and compared or used to deepen the understanding the quantitative data.

The research journal was analyzed for teacher perceptions during the process writing phases. The details documented were then compared to the results from the focus group at the end of the intervention to see if there was correlation between what the teacher thought and what the students thought.

The questionnaire about the way students perceived their creativity was important to look at since the initial perception students have about creativity could influence the way they receive creative writing tasks.

Through the preliminary separate analysis of each qualitative and quantitative instrument and the comparison of certain tests and questionnaires results can be more robust. Results and findings from the study will be discussed in detail in the next chapter.

Chapter 5 Results

This chapter will discuss the results gained from both the qualitative and quantitative data gathered throughout the intervention. Qualitative results will be discussed first and in the order in which they were performed. The quantitative data will be discussed later in the chapter in detail. The way all of this data comes together is discussed at the end of the chapter to give us a bigger picture about what is happening when creative writing is used.



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5.1 Qualitative Results

This section is dedicated to solely discussing the insights gained from the qualitative data. The data will be analyzed in the following order: questionnaires, research journal, and the focus group. For this study, there are two specific objectives that deal exclusively with qualitative data and will therefore be discussed in this section. These are: and to investigate student reactions and thoughts toward the creative writing tasks given throughout the course of the intervention. The general objective being to identify how creative writing activities affect English language learning in second level students at the University of Cuenca and two remaining specific objectives, which are: to diagnose student creative writing proficiency through a pre-test and to evaluate their creative writing proficiency through a post-test will be discussed below as they correspond to quantitative analysis.

5.1.1 Questionnaires

This research relied predominantly on four questionnaires conducted through GoogleForms to gather qualitative data. The data collected through these questionnaires was concerned with how students would like to learn English, their pre-intervention writing process, and finally student perceived creativity before the intervention process. The results from each of these questionnaires will be discussed separately.

5.1.1.1 The Best Way to Learn English

The first questionnaire, conducted in Spanish, focused on how students would like to learn English during the semester. It is important to note that this



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questionnaire was anonymous. The objective of this questionnaire was to gain some more in-depth background information of the group.

All students responded that they do enjoy learning English and that they see it as a universal language that will help them in their future, should they decide to apply for a Masters or Doctorate degree or simply to move up the professional ladder. Many students also mentioned that learning English is beneficial for their private life in the sense that if they need to travel or in contact with a tourist from an English speaking country they would be able to communicate with them. As seen in the following graph, 56% of students mentioned that learning English was of medium difficulty, 28% responded that it was difficult and 16% responded that it was easy for them to learn English. This information was important to collect because it gives a general overview of class attitude towards learning. Luckily, in this study, students had a positive association with the language, even if they did find it challenging.

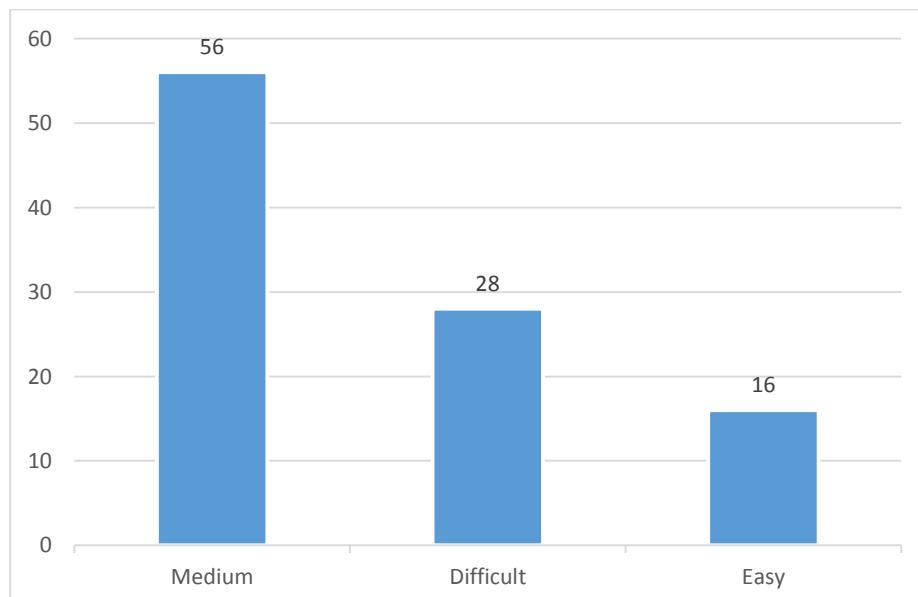


Table 5.1 Student Perceptions of Learning English



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The next question focused on which skill students found the most difficult.

The order in which students responded from the most difficult skill can be seen in the following graphic.

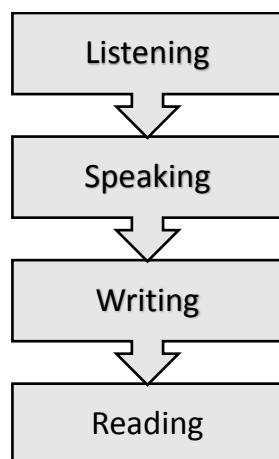


Figure 5.1 Skill Difficulty According to Students

As depicted, students ranked listening as the most difficult skill. Perhaps this is because natural spoken English is quite fast for the proficiency level students had at the beginning of the intervention. The next most difficult skill was speaking. Often times, students shy away from speaking because they are embarrassed of their accent or because they lack vocabulary. It is important to note that these two skills are also the most difficult for students to practice outside of class time in the foreign language context because they do not have anyone to talk to or they do not listen to authentic audio if everything is accessible in their L1.

Writing, the focus of this study, was ranked as third in terms of perceived difficulty. Students mentioned that they found writing difficult because they sometimes lack the necessary vocabulary, or there are certain rules they must follow when writing in English. This becomes especially difficult during examinations or timed writing.



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5.1.1.2 Pre-Intervention Writing Process

This questionnaire was used to analyze how students completed a writing assignment before the 32 hour intervention period. Of course this was interesting to find out in order to further determine the necessity of the study and to determine the student reaction.

Most students (56%) mentioned that they would begin a writing assignment three days before it was due, while the next group of students (29%) would begin the assignment the night before. Some students (8%) responded that they would begin their writing assignment the day it was due. Very few students (1%) responded that they would begin their written assignment a week before it was due. The results from the survey can be visualized below.

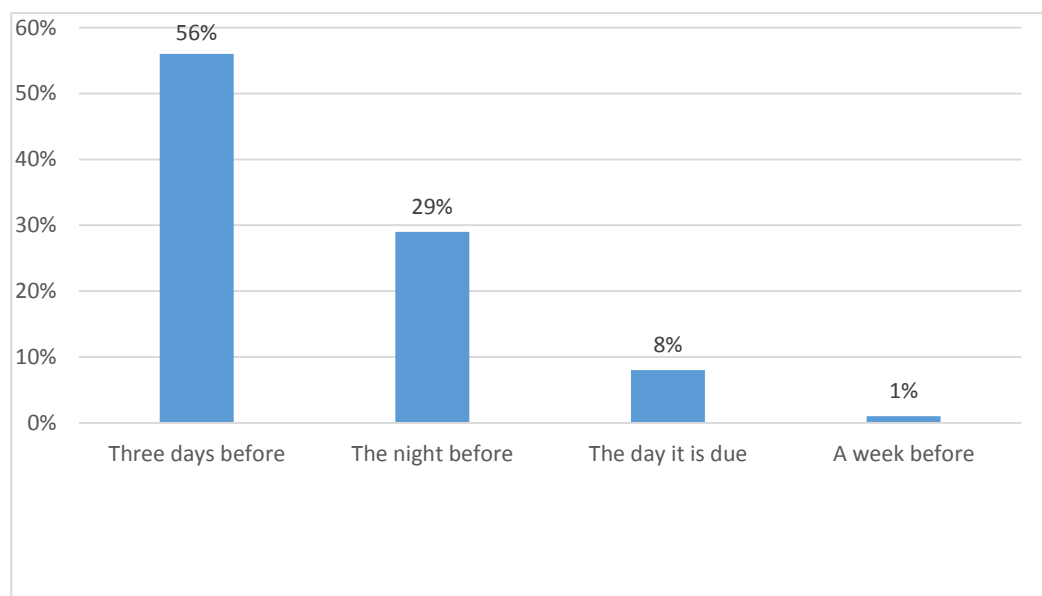


Figure 5.2 When Students Begin their Writing Assignment

For the intervention, the class would begin the writing assignment four days before it was due in order to complete the process. This change would have forced those who began the writing the day before or the day of to begin their written



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composition much earlier. On the other hand, those who began their written assignment three days or a week before, may not have felt a change per se, but would have experienced a more structured schema for completing writing compositions.

In terms of how students complete these writing assignments, the majority said they begin by thinking about what they want to say, whether this is done in Spanish or English is unclear. They then begin to write and revise the vocabulary they do not know or are unsure of in a dictionary. Other students were more detailed with their response and mentioned that they would write the text in Spanish first and then translate it to English using a dictionary or translator. One out of the 26 students, mentioned that they would do free writing, adding ideas and vocabulary as they completed the task. In addition, another student mentioned that they would think of the main idea or topic and then brainstorm before they write the text to be handed in.

The following question asked students how they felt after handing in their assignments, the majority (72%) said they felt good about the work they hand in while 24% responded that they felt nervous with their work and 4% felt uncomfortable after handing in their writing assignment.



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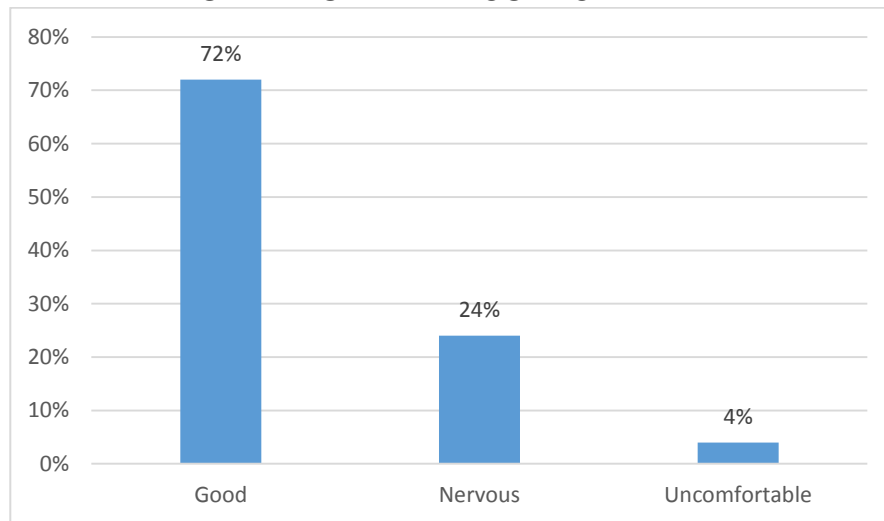


Figure 5.3 Student Feelings After Handing in a Writing Assignment

The intervention process promotes using English directly in the composition instead of using translation. Many students rely on this method, but not only for a few words, students tend to translate the entire paragraph without checking it over before handing it in. In addition to promoting direct English use, by doing the intervention mainly in class, students were provided the time to complete each stage adequately. As with teachers, students also have strict time limitations due to other course work they have during the semester. Because the intervention process had different stages and students had more access to the teacher and fellow peers while completing the task, the intervention seeks to change the way students feel after handing in an assignment.

5.1.1.3 Writing Needs

The objective of this questionnaire was to obtain information of what type/s of writing students would be interested in doing throughout the semester and the various reasons behind these choices.



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The first question asked what their general needs for writing in English were at the beginning of the course. The results can be seen in the following histogram:

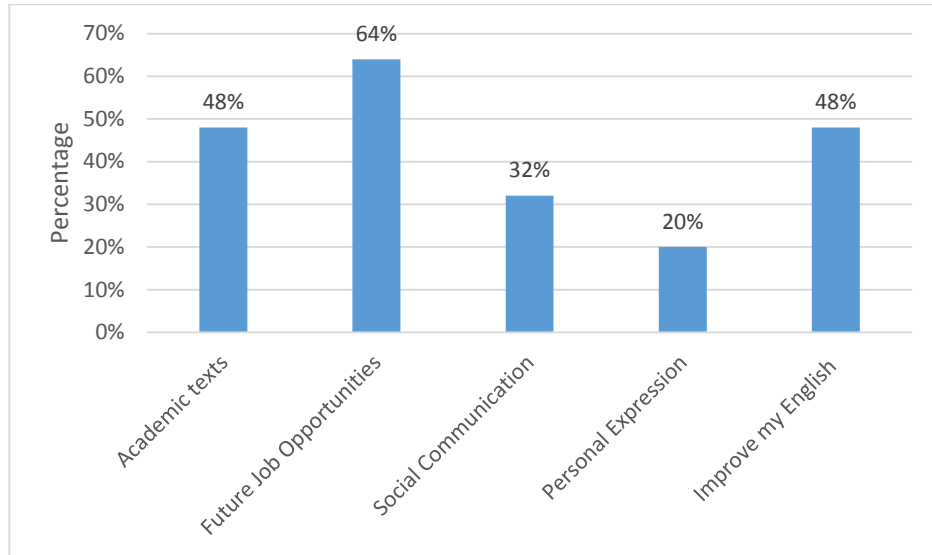


Figure 5.4 Perceived General Writing Needs

As seen, most students need to be able to proficiently write in English primarily for future job opportunities and academic texts. This would mean that the course should be geared toward writing reports or essays and not creative writing. However, as seen from the literature review creative writing does filter into academic writing by developing vocabulary and sentence structure.

Once this was established, the next question dealt with which type of formal text students perceived they may need to write. The questionnaire provided various options and an 'other' section so that students could add other responses should they feel the need to.



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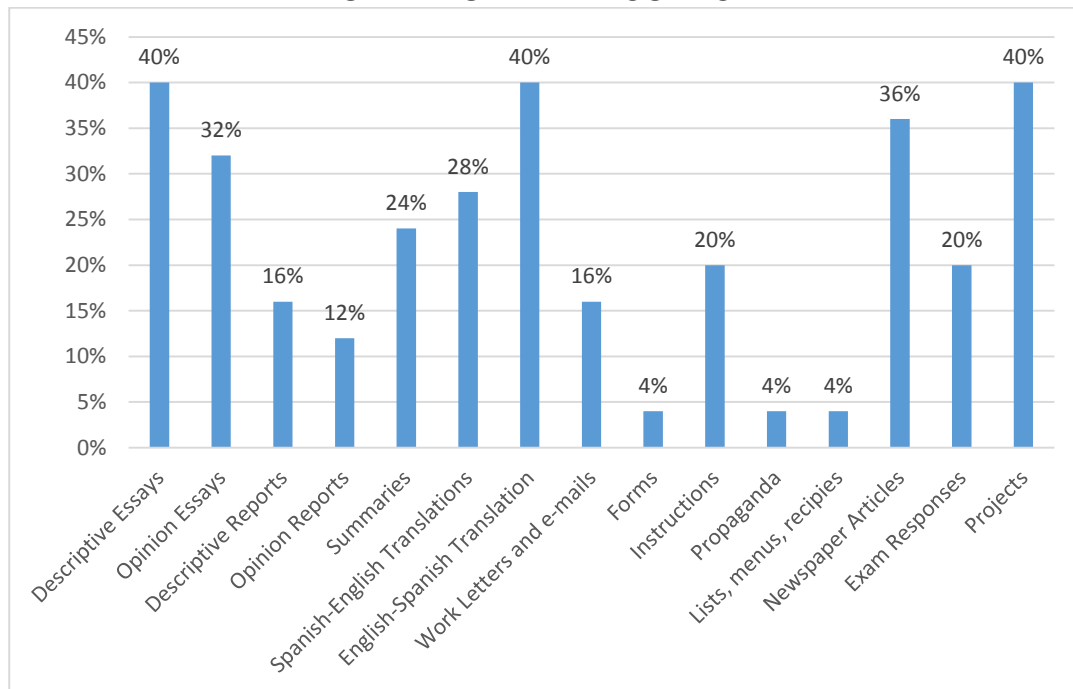


Figure 5.5 Perceived Formal Writing Needs

As seen from the above histogram, students felt that the most needed formal texts were descriptive essays (40%), English-Spanish translations (40%), and Projects (40%). It is important to mention these important percentages because the options chosen by students are not always what is focused on in the EFL classroom.

In addition to formal texts, students were also asked to choose the type of informal texts they would be interested in writing. As in the previous question, students were provided with a list of options and 'other' so they could add in any other option they wished. The results are illustrated below.



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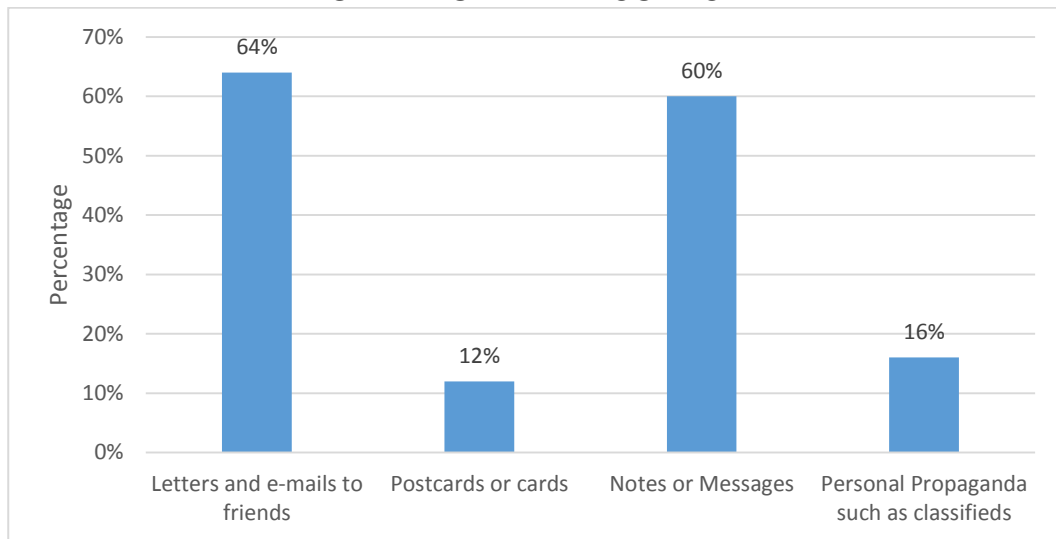


Figure 5.6 Perceived Informal Writing Needs

As seen in this histogram, 64% of students were most interested in writing letters or e-mails to friends and 60% were interested in writing notes or messages. This is possibly because they are the most relevant writing contexts for student nowadays.

It was also necessary to analyze the type of personal texts students would be interested in writing. These results are detailed in the following histogram.

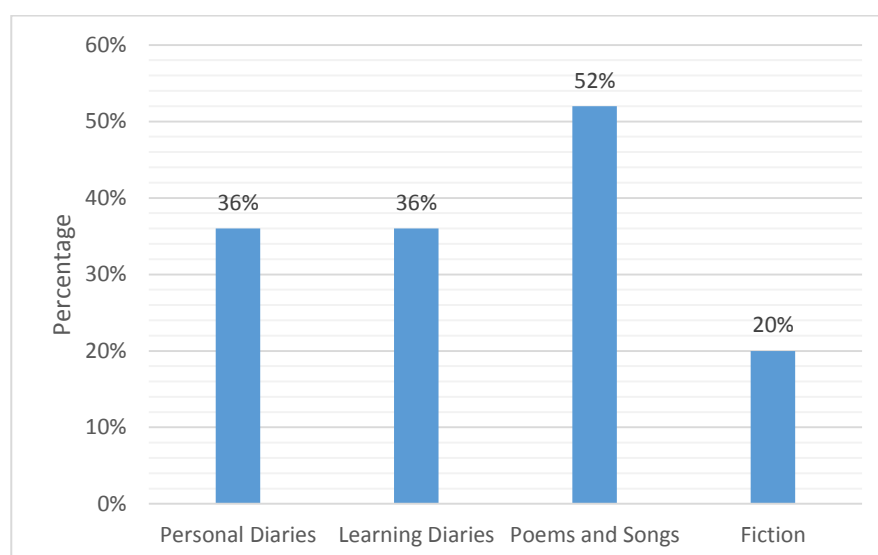


Figure 5.7 Perceived Personal Writing Needs



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52% of students were interested in writing poems and songs in English, while personal and learning diaries showed equal amounts of interest with 34% of students choosing this option. This is interesting to note, many times teachers think that students need to write fiction or tasks geared toward academic writing, instead of having a personal writing outlet.

Finally, it was important to find out if students had previous experience with creative writing either in school or personally. These results can be seen in the following pie chart.

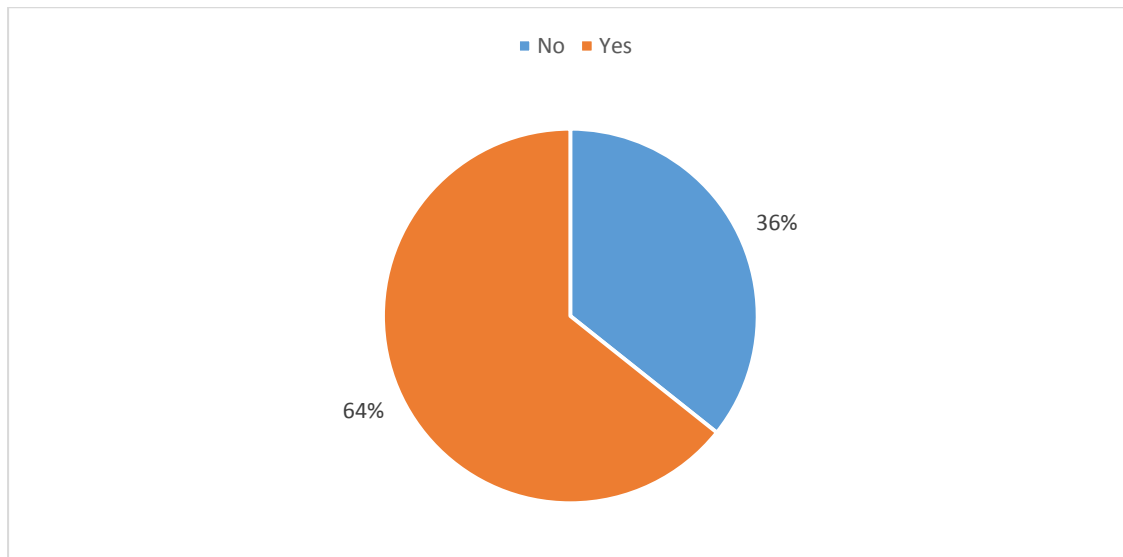


Figure 5.8 Percentage of Students with and without Previous Creative Writing Experience

As seen from this chart, the majority of students (36%) did have previous experience writing a creative writing text, be it in English or in Spanish. This result is favourable for the study because students already have a schema in their L1 that can help with transfer to the L2.

Finally, students were asked which topic(s) they find interesting and would like to write about during the semester. These responses can be seen below.



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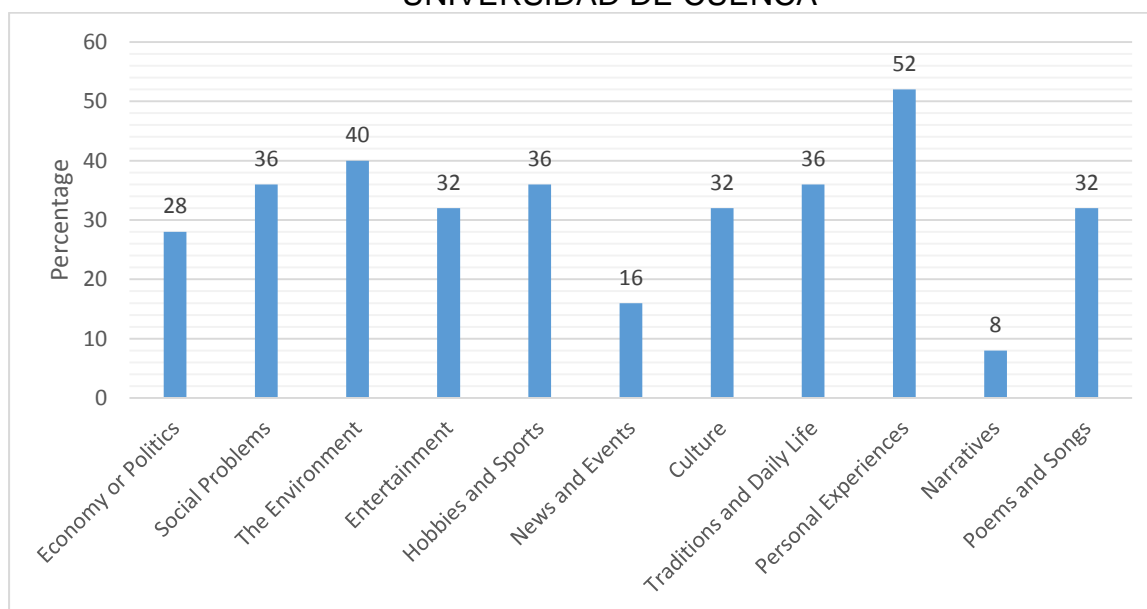


Figure 5.9 Topics of Interest

Most students (52%) were interested in writing about their personal experiences and 40% of students were interested in writing about the environment. Being interested in writing about personal experiences is beneficial for the study since student will have to rely on these experiences to connect with their writing assignment. On the other hand, many students may have been interested in writing about the environment because many were studying environmental engineering and agronomy. Students were least interested in writing about news and current events (16%) and narratives (8%). This result is also interesting, since teachers often assume students are motivated to talk about these topics.

5.1.1.4 Student Perceived Creativity

The following questionnaire was conducted before the intervention phase and was taken to answer the specific objective to investigate student reactions and thoughts toward creative writing tasks in the English Language classroom. In order to obtain a deeper understanding, this specific objective needed to be analyzed



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before the intervention. The results pre-intervention were obtained through a questionnaire and the results discussed below.

A four-point Likert scale was used to obtain results. Where 1 meant absolutely not and 4 meant yes, absolutely. The results are as follows:

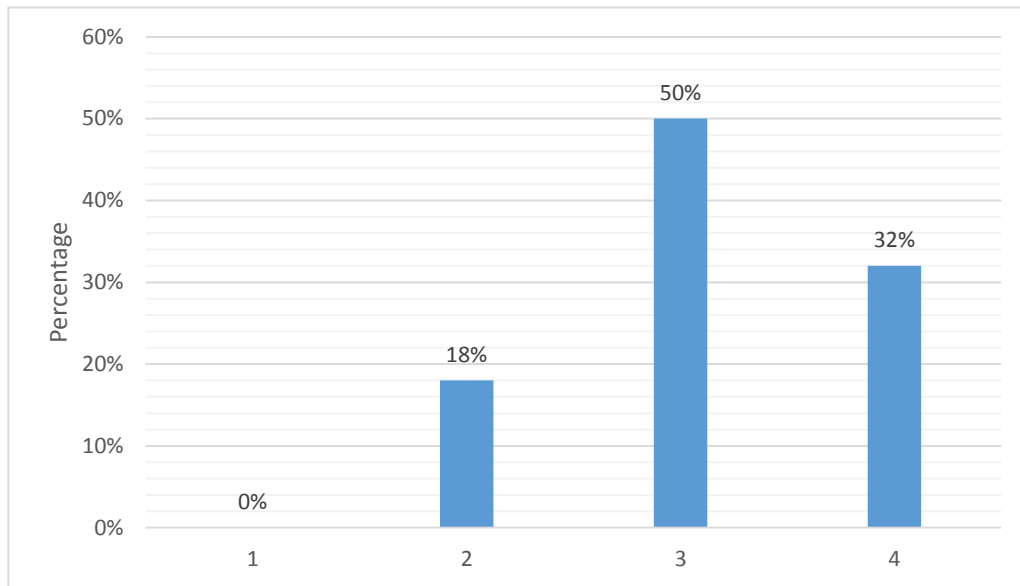


Figure 5.10 Perceived Degree of Creativity

About half of the students responded that they were very creative and 32% responded that they considered themselves to be absolutely creative while 18% said that they were somewhat creative. It is interesting to note that the option of not being at all creative was not chosen by any student. This means that students did perceive themselves as being creative to different degrees before the intervention was complete. The perception of being creative was imperative to the study, because students would be able to use this self-perception to improve their creative writing.

The next question asked students to what degree they thought that being creative during a writing composition was important. Once again, a Likert scale was



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used with 1 being unimportant, and 4 being very important. The results can be visualized in the following graph.

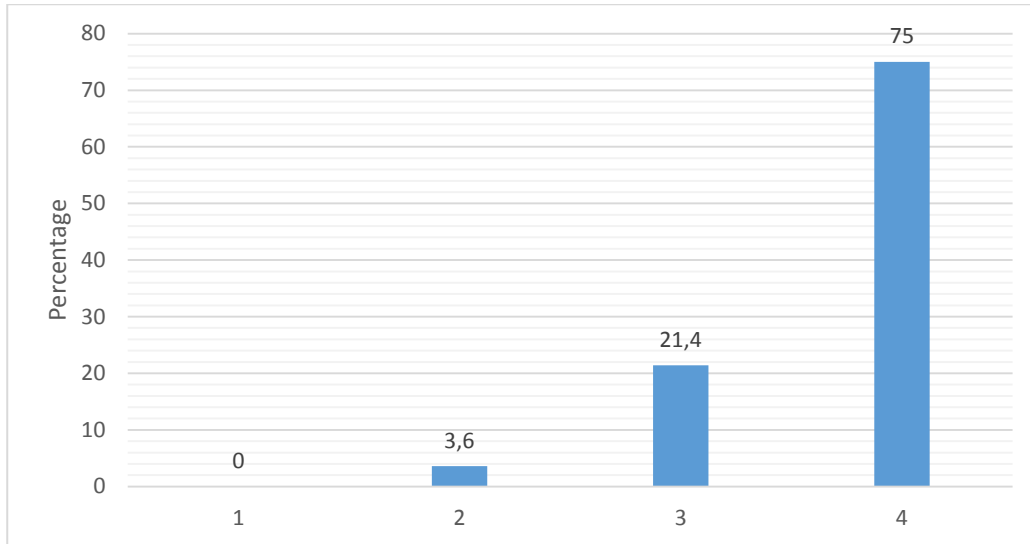


Figure 5.11 Importance of Being Creative in a Written Composition

As seen above, 75% of students thought that it was very important to be creative when writing a composition, 21.4% said it was important and finally, 3.6% said it was somewhat important. Like the previous question, no student chose option one which corresponds to creativity being unimportant. There is also a notorious majority for option 4 in comparison to the other options. These results mean that before the intervention, students already knew that using creativity in written compositions is to some degree important. Results such as these are beneficial to the study because even before the researcher mentions the importance of being creative has on the brain and writing, students already had some idea of it.

The final question asked students to think about how being creative does/ not help them develop their ideas and thoughts when they write. A Likert scale was used to identify the importance students gave to this criteria. The results are as follows:



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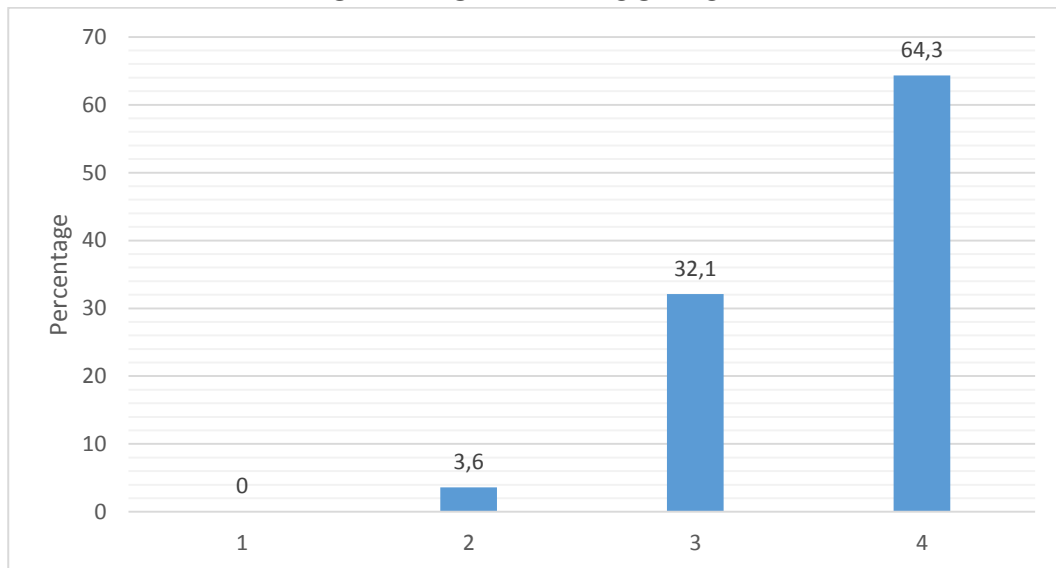


Figure 5.12 Creativity and Development of Ideas

The majority of students (64.3%) responded that they feel that being creative or thinking creatively does indeed help them develop their thoughts and ideas when they have to write a composition. 32.1 % said that thinking creatively mostly helps them develop their thoughts and ideas and 3.6% said that it somewhat helps them develop their thoughts and ideas. As the previous questions, it is interesting to note that no student thought that being creative during writing was unimportant. Again, this is important to note, since it is a pre-intervention quiz. This means that students are already inclined to thinking or recognizing the importance of creativity when writing.

5.1.1.5 Focus Group

The focus groups were done at the end of the semester. Students were asked to answer three questions specifically about the writing process and activities applied in class. The responses for each question are discussed independently from one another in order to gain a deeper understanding of the results.



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The first question asked students if they liked or disliked the writing activities done during the semester and why or why not. All students responded that they enjoyed the writing activities. Many students stated that the reasons they enjoyed these activities because they were able to expand their vocabulary and put the grammar focus of the week into practice. A specific reason given was that the activities were concrete and specific, thus allowing them to structure their paragraphs appropriately. A student mentioned that they liked the fact that they were able to socialize with other classmates during the peer review phase and that it allowed them to be interactive in the class as opposed to other classes where students do not interact so much when it comes to this skill.

Students also mentioned that they enjoyed the fact that they were not tied to one specific topic. Some writing activities had various options and students were free to choose the topic they felt most comfortable writing about. Other students also mentioned that they found the need to research and find new information interesting to develop their writing and that this structured approach allowed them to further develop their imagination.

The second question asked students if they thought that the writing activities complied with their expectations for grammar, vocabulary, and expression. Like the previous question, students mentioned that the activities did in fact reach their expectations. Many students again mentioned that these activities reached their expectations because they were able to grow their vocabulary and that the topics were at a difficulty level that was reachable for the level they were at in the course. One student responded that they did comply with their expectations but that they would have liked even more practice because self-expression was difficult.



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An interesting finding from this question is that two students related the writing activities to helping them with other skills in English. One student noticed that reading texts in English became easier. Another student made the connection to pronunciation. The reason why the student made the connection to pronunciation was because when they learned new vocabulary (in class or autonomously) they would make notes about the pronunciation of these new words.

The final question asked for their opinion on process writing. All students responded that they found the process used during the intervention a wonderful way to improve their writing skill. There were various reasons given for this answer. Many students said that they felt doing the writing in a step-by-step process allowed them to gain more knowledge about the topic and critically think about how they were going to structure their ideas. Many students also mentioned that they found process writing to be an effective methodology especially in the editing phase. Students stated that by having their work corrected, their final draft had less errors and they were able to obtain a higher grade. They also said that this made them feel more confident in their writing abilities since they had their work corrected and were able to ask the teacher any doubts that may have arisen during the discussion with their classmates.

In addition to having less errors in the final draft, students also mentioned by brainstorming in class and being able to discuss the topics with their peers, they were able to generate more ideas than if they had to do the writing project alone. This however did not stop after the brainstorming stage, students said that by reading their peers' first draft and discussing their ideas after the editing phase, they were able to generate more ideas and therefore write more about the topic in



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question. Overall students were quite content with the experience they had during the process writing, also stating that they enjoyed the process because it did not pressure them and it was a great way to slowly build up the final writing process.

In conclusion, from the focus group, students had a positive interaction with the intervention. There was a highly positive response from all students and it helped them develop and gain more ideas for their own composition. It also helped them start their written composition in advance, instead of the day of or before the writing was due.

5.1.1.6 Teacher Journal

The teacher journal was kept during the semester to see how students reacted to the intervention. While students were working in class, the teacher took a few minutes to jot down how students seemed to be doing. These results will be discussed below and separated by activity.

During the first writing activity, students were perceived to be timid among classmates and the brainstorming phase remained basic with three or four ideas and limited sub-ideas. Some students did not realize the importance of bringing their first draft to class in order to have it corrected by a peer with teacher guidance. It was noted that few students were hurriedly writing their first draft when they should have been correcting their peer's work and vice versa. During the editing phase, students were also not willing to give their classmates much feedback. The teacher was not sure if this could be attributed to the fact that students were getting used to the process, or getting to know each other, thus making them uneasy about giving criticism.



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During the second activity, students began to get used to the process and realize the importance of coming to class prepared with their first draft. During the brainstorming and planning phase, there was more detail in the outline and students were discussing their ideas with one another more, although not to the extent the teacher expected. The biggest change from the first activity to this activity was that students came to class prepared, even if it was only half of their first draft. Students were beginning to provide constructive criticism to their peers, although they did remain very concrete by commenting on grammar and vocabulary use. Students would also ask the teacher about certain aspects in their own writing instead of asking their peers exclusively.

The third activity demonstrated that students were now comfortable with the writing process because they were discussing their ideas with their peers during the brainstorming and planning stage. During the peer editing phase, students were more confident in their abilities to comment on their classmate's writing and the organizational structure of the paragraphs. This was perceived by the teacher because students were not directly asking the teacher to correct or comment on their work. In addition, all students came to class ready to share their first draft and saw the importance of this step in relation to the final draft.

The final activity truly demonstrated that students were comfortable and got used to the process writing used throughout the short semester. Students seemed to anticipate the class time allotted to their writing activities and knew what they had to do depending on the day it was. During the pre-planning stages such as brainstorming and planning, students spoke among each other to generate more ideas and discuss what they were thinking of writing. After this, while they were



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evaluating their peers' work they seemed to be more confident in the errors they found and were able to now comment on the ideas and organization of the paragraph and not only on the grammar and vocabulary. It was also interesting to see how students would discuss new words they found in their friend's work. Some students noted these words in their notebook and others tried to use it in their own composition. The teacher perceived that students had gained much more confidence in their writing ability throughout this process and were able to gain new vocabulary outside of the ones covered in class.

The final results from the teacher journal indicate that the students became used to the process and looked forward to doing their written composition in class. When the teacher journal is compared to the focus group, the results are very similar in that students had a positive response to the writing and the teacher also perceived that students became more and more comfortable with this type of writing and did hand in much cleaner and interesting work.

5.1.2 Quantitative Results

The following results were analyzed as a function of the objectives that deal specifically with quantitative data. The general objective is, to identify how creative writing activities affect English Language learning. The first specific objective is to diagnose student creative writing proficiency through a pre-test and to evaluate creative writing proficiency through the use of a post-test. The second specific objective which deals with quantitative results is to diagnose student's creative potential before and after the intervention using a Torrance Test of Creative Thinking



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5.1.2.1 General Objective

The general objective for this study was to identify how creative writing activities affect English language learning in second level students at the University of Cuenca in Ecuador. Upon a comparative analysis of the averages in a segmentation of the population by quartiles, the following graph is obtained:

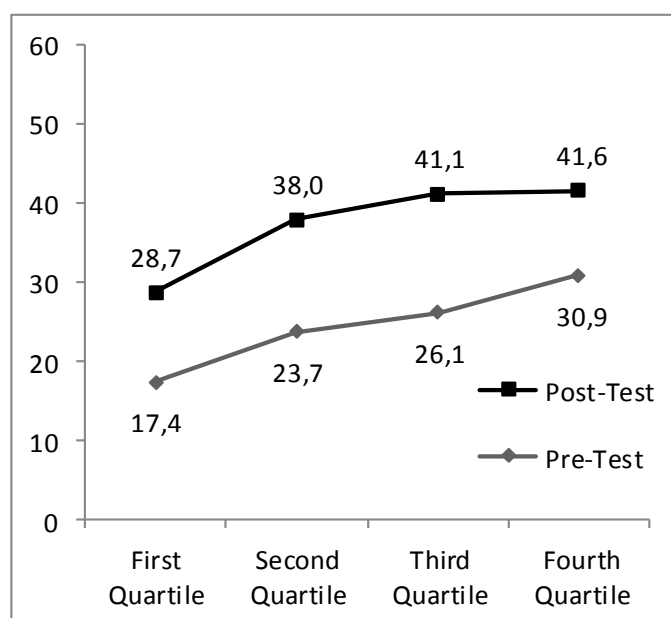


Figure 5.13 Analysis of Averages by Quartiles

For each quartile, there is a noticeable change in the mean which demonstrates a positive trend.

The relative analysis of these increases shows the following results:

Category	Pre-Test	Post-Test	Relative Increment
First Quartile	17,4	28,7	65%
Second Quartile	23,7	38,0	60%
Third Quartile	26,1	41,1	57%
Fourth Quartile	30,9	41,6	35%

Table 5.2 Relative Analysis of Increases

From the above table, it appears that the greatest relative benefit occurred in the first quartile, which had a performance increase of 65%.



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In a general analysis, a paired-sample Wilcoxon signed-rank test was used because the sample size was less than 30 students. This test measures the means before and after an intervention and does not require the data to have a normal distribution, something that is difficult since the ideal number for this is 30. In using this test, we are able to see if there is a difference before and after the intervention.

The results showed a significant increase of $p < .001$ of pre-test values ($M = 24.54$, $S = 5.34$) was observed with respect to the post-test values ($M = 37.36$, $S = 9.27$), despite the increase in dispersion which is most clearly seen in the graph below. This demonstrates that there was a positive intervention effect. Even though results tend to disperse more in the post-test this could be due to student application in the course and what they learned.

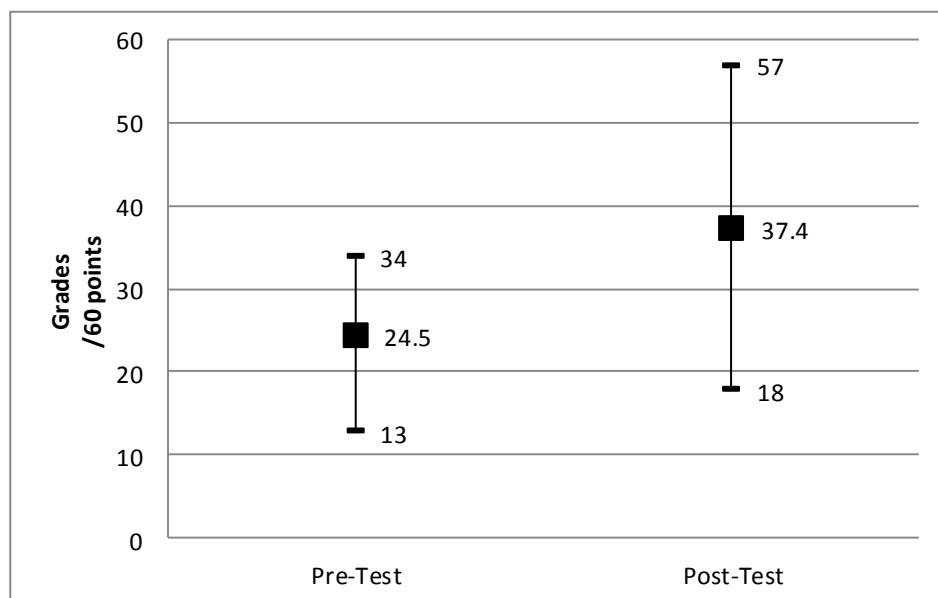


Table 5.3 Wilcoxon Signed Rank Test Results

5.1.2.2 Specific Objectives

The first specific objective that dealt with quantitative data is to diagnose student creative writing proficiency through a pre-test. In order to analyze the data of



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creative writing, the study population was divided into quartiles, in order to observe the behavior in categories of equal size. In this particular case, the categories were made up of seven students each. The lower observed average is ($M = 17.4$) and the upper observed quartile is ($M = 30.9$). This indicates that the overall results indicate ($M = 24.54$, $S = 5.34$). This indicates the initial level students were at before the intervention.

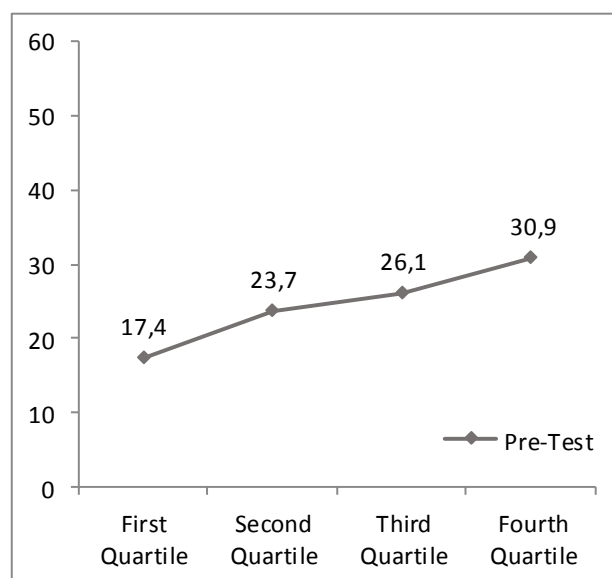


Figure 5.14 Creative Writing Pre-Test Results Based on Quartiles

The next quantitative specific objective was to evaluate student's creative writing proficiency through the use of a post-test. In order to carry out a posterior comparative analysis, a quartile graph was done. This was similar to the one used in the pre-test, here, the order of quartiles and number of categories was maintained. With this information, the following graph was obtained:



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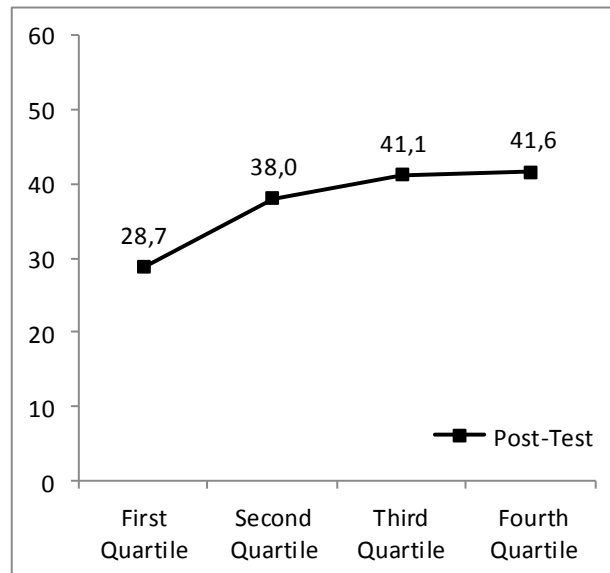


Figure 5.15 Creative Writing Post-Test Results Based on Quartiles

In the above graph, average values for quartiles evolving favourably throughout the intervention can be observed. The minimum value is ($M = 28.7$), while the value in the upper end quartile is ($M = 41.6$). When compared to the pre-test results, the increase in all quartiles demonstrates that the intervention did in fact have a positive effect on students' writing ability since all these levels increased.

5.1.2.3 Torrance Test of Creative Thinking

Students completed the Torrance Test of Creative Thinking (TTCT) before and after the intervention. When responses from students were compared, the results from the post-test were more elaborate and more options were given for each given activity. In contrast, the pre-test had limited responses and many coincided with what fellow classmates had said.

Students were able to expand and express their ideas more clearly after the intervention, demonstrating that they were able to think outside the box more easily



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than in the pre-test, since the same amount of time was given for the pre and post-test.

Chapter 6 Discussion

This section will focus on the discussion, conclusions, recommendations, and implications gained from the current study. The discussion will link the results demonstrated in the previous section to studies conducted in different contexts discussed in the literature review. The conclusion section will discuss the effectiveness of the study. Recommendations will be stated in order to better further studies on creative writing, and finally, implications will be discussed as to how creative writing could impact English as a Foreign Language teaching.

6.1 Discussion

Various aspects of this study will be compared and analyzed with the results from previous studies done in different contexts. This will allow for the current study to be situated within the framework of studies mentioned in the literature review section.

As discussed in Light (2002), students had a positive reaction to creative writing, mentioning that they felt they had more freedom to use and manipulate language in a way that they see fit. This writing was categorized as extensive writing. Similarly, Randolph (2011) found that new vocabulary and experimenting with language intrinsically motivated students. Similar results were found from the focus group. Students mentioned that they were content with the assignments they had to complete, especially when they had multiple choices. They were able to use and manipulate the language in a way they chose and therefore learn more



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vocabulary pertinent to what they wanted to express. Students also demonstrated that they were motivated to learn from the research journal. As a secondary effect of the intervention, students were initially unsure of the process but at the end of the intervention, students would come to class prepared to work on their writing and also took correcting their peer's work into their own hands. Through this process, students were able to internalize syntax and new vocabulary because they are using different senses in different contexts, making them more critical thinkers in EFL, which is discussed by Tin (2011) who mentions that the constant reshaping and different use of the L2 helps learners acquire vocabulary and structures they can then commit to memory to use in future tasks.

In contrast to Monsoor (2010), participants in this study did have previous L1 experience with creative writing. In addition, these writing activities were met with enthusiasm as opposed to how it was met in Islamabad, Pakistan. Since students were familiar with this type of writing and thinking in their L1, they were then using their experience to complete the writing tasks.

When it comes to academic achievement, it is clear that students did significantly improve with academic scores. As discussed in the results section, the highest increase in academic achievement occurred in the first quartile at 65%. While the fourth quartile the increase is less at 35%. Although the effect seems to decrease it cannot be denied that there is a substantial increase in academic achievement between the pre and post- test. This result is similar to the observations gained from Randolph (2011), Otto (1998), and Urlab (2011). These studies found that students increased their academic achievement when creative writing was used for class instruction. These studies also found that students



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became more aware of the L2 when a teacher guided process was used. This result is interesting because students also responded that they felt the process was well structured and allowed them to internalize the grammar focus of the week.

In addition, students did improve their creative responses on the Torrance Test of Creative Thinking. The results from this study are similar to those of Bently's (1966) study because students were able to respond to this tests in a more creative manner and they were able to further express themselves when compared to the pre-test.

We can compare these results to newer studies from Iran, Aladini and Heydarour (2016) and Beyhaghi, Zolfagharkhani, and Zareian (2016). The previous authors concluded that student's writing became more fluent and there was an increase in vocabulary, additionally, students were able to connect their own past experiences, memory, and imagination to their L2. As in the current study, students mentioned that they noticed an increase in vocabulary and that by using process writing, they were able to improve their expression. This can also be seen when writing assignments from the same student are compared from the first assignment to the last assignment. The final assignment read much more fluently and had different sentence types with vocabulary that students autonomously found.

As demonstrated in this section, the results gained from the current study are in line with those previously conducted and they are also similar to results gained in very different contexts. The benefits of using creative writing in the EFL classroom have a positive effect on student motivation and academic achievement, both in Cuenca, Ecuador and internationally.



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6.2 Conclusion

When the results of the current study are connected to previously mentioned studies, it is clear that creative writing has a positive effect on writing acquisition in an EFL context. It is especially clear how this improves when results from the pre and post-test are compared. In addition, students had a very positive reaction to the creative writing assignments and the process taken during the intervention. This encouraged students to think clearly about what they were to write and how they were going to write it, thus making their composition much more organized and motivated them to learn new vocabulary. All of these aspects lead to the final conclusion that the intervention of 32 hours had a positive effect in all aspects focused on in the study.

6.3 Recommendations

Upon completion of this study, there are a few recommendations for possible future studies in order to further our knowledge of creative writing and the impact it has on English as a Foreign Language Learning.

The first recommendation would be to use a control group. In using a separate group, a quantitative comparison of grades and a qualitative comparison of writing could be done. This would also allow for results to become more generalizable.

The second recommendation would be to use creative writing in the classroom and compare the improvement of another skill, as Uralab (2011) had done with reading. It would be interesting to compare these results since reading and writing can influence each other. In addition, it would also be useful to compare to



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what degree creative writing influences speaking. Since speaking is also a productive skill, creative writing may also have an effect on this skill.

A larger sample size would also aid in demonstrating the effect creative writing has on EFL. In the current study there were only 26 students, so, if the sample size were larger, the effect could be demonstrated more clearly.

A final recommendation would be to use this intervention with students of different ages. Most of the previous studies focused on elementary students, and so, it would be interesting to see if there is a certain age in which creative writing has a bigger effect, or if the effect found is similar across ages.

With these recommendations, we can further our knowledge with how creative writing impacts EFL. This new realm of writing has demonstrated many positive effects in the studies conducted to date.

6.4 Limitations

It is important to recognize certain limitations during the course of this study. The literature review was limited and there was a large gap between the most recent studies published in 2016 and those published previously in 2011. In addition to the literature being far and in between, the focus of each study was distinct.

The intervention was limited in time to four weeks. A follow up questionnaire to detect if students implement process writing and creativity after the course would also be interesting. In addition, it would be interesting to determine what happens over a longer period of time with the same intervention. That is to say, if students would not have to be prompted to complete the stages by the teacher or if they



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would have a different perception of the experience or for students to spend more time in each stage.

These are the three limitations that were found throughout the study. It is important to note that these limitations would improve the intervention for the students. If they had more time, perhaps their responses would also be more in depth. The limitation of the literature demonstrates the need for this study to contribute to this new and growing area of EFL.

6.5 Implications

This section will discuss the implications gained after the completion of this study. Due to the significantly positive results creative writing had on the sample population and in the various mentioned studies, it would be effective to implement this type of assignment in class. Not only do students respond positively to these assignments, the benefits for increasing vocabulary and internalizing grammar structures are significant.

This type of writing and using a guided process helps students become critical with what they write and with what their peers write. This process allows students to achieve the highest level of Bloom's Taxonomy. With this said, it is important to analyze how creative writing can be seen in a different light in post-secondary institutions. We must move away from thinking that it is useless and move toward seeing it as a tool students can use to improve their L2 and express themselves freely.

Finally, this 32-hour intervention using creative writing assignments and process writing proved to be fruitful and had a positive effect for students at the



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University of Cuenca. Through the use of mixed methods an in depth analysis was obtained. All the results gained from this study pointed to creative writing positively shaping EFL learning and were in line with previous studies in different parts of the world. This further shows that the use of creative writing is positive universally and with post-secondary students.

Appendices

Appendix A Informed Consent

Universidad de Cuenca

Facultad de Filosofía, Letras y Ciencias de la Educación.

Estimado participante

Soy estudiante de la maestría en *Lingüísticas Aplicadas a la Enseñanza de Inglés como Lengua Extranjera* de la *Universidad de Cuenca*. Como parte de los requisitos del posgrado se llevará a cabo una intervención en la clase. La misma trata sobre *El uso de Temas Creativos en Escritura en el Segundo nivel de inglés en la Universidad de Cuenca*. El objetivo del estudio es investigar si el uso de diferentes temas creativos y el uso de proceso dirigido mejoran el nivel de inglés y la creatividad de cada alumno. Esta investigación es requisito para obtener mi título de magister. Este estudio consiste en 35 horas de intervención y contestar tres cuestionarios cortos al principio y al final del ciclo, una prueba de Torrance al principio y al final del ciclo, una charla grupal en la hora 16, y una prueba de KET al principio y final del ciclo.

La información obtenida a través de este estudio será mantenido bajo estricta confidencialidad y su nombre no será utilizado. Sus respuestas en los cuestionarios o en la charla grupal no tendrán efecto en su nota final en este curso. Usted tiene derecho de retirar el consentimiento para la participación en cualquier momento. El estudio no conlleva ningún riesgo. No recibirá compensación por participar. Los resultados estarán disponibles en junio 2017 si así desea solicitarlos. Si tiene alguna pregunta sobre esta investigación, se puede comunicar conmigo al **0983011280** o Janina.quito@ucuenca.edu.ec.

Muchas gracias,

Janina Quito

He leído el procedimiento descrito arriba. La investigadora me ha explicado el estudio y ha contestado mis preguntas. Voluntariamente doy mi consentimiento para participar en el estudio de Lic. Janina Quito sobre el efecto del uso de temas creativos en escritura en la creatividad individual y en el proceso del mismo. He recibido copia de este procedimiento.



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Firma del participante

Fecha



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Appendix B Second Level Syllabus Spring Break Courses

SÍLABO



INSTITUTO UNIVERSITARIO DE LENGUAS

Período Académico: septiembre 2016 – febrero 2017

NOMBRE DE LA ASIGNATURA: Inglés

CÓDIGO:

7342

Denominación oficial de la asignatura: Inglés II Créditos

CARRERA	Instituto Universitario de Lenguas
CICLO O SEMESTRE	Segundo de Inglés Créditos
EJE DE FORMACIÓN	Básico Obligatorio

CRÉDITOS SEMESTRALES:

TEÓRICAS	
PRÁCTICAS	
TEÓRICO-PRÁCTICAS	6 créditos
TOTAL	6 créditos

MODALIDAD:

PRESENCIAL	✓
A DISTANCIA	
SEMIPRESENCIAL	



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PROFESOR(ES) RESPONSABLE(S):

Janina Quito Janina.quito@ucuenca.edu.ec

DESCRIPCIÓN DE LA ASIGNATURA:

El nivel 2 de los cursos de créditos se enfoca en un desarrollo equilibrado de las cuatro destrezas básicas: leer, escuchar, hablar y escribir. A través de una variedad de actividades y tareas comunicativas se plantea como llevar a los estudiantes adquirir un nivel **A2** del Marco Común Europeo de Referencia para Lenguas. La característica de este curso no sólo destaca la práctica del idioma a través de diferentes recursos tecnológicos y físicos, sino también el desarrollo de estrategias de aprendizaje que son la base de un aprendizaje continuo y autónomo.

PRE-REQUISITOS		CO-REQUISITOS	
Asignatura	Código	Asignatura	Código
Inglés I de Créditos		N.A.	

OBJETIVO(S) DE LA ASIGNATURA:

El estudiante será capaz de entender oraciones y expresiones frecuentemente utilizadas relacionadas a áreas de relevancia y de necesidad inmediata, como por ejemplo información personal y de la familia, compras, geografía local, medio ambiente, empleo, contexto educacional, intereses; comunicar lo que quiere decir en una forma simple y directa usando información limitada sobre asuntos familiares y rutinarios; describir en términos sencillos aspectos de su familia, condiciones de vida, contexto educacional, medioambiente y asuntos en áreas de necesidad inmediata.

RESULTADOS O LOGROS DE APRENDIZAJE, INDICADORES DE APRENDIZAJE, CONTENIDOS DE LA ASIGNATURA Y SITUACIONES DE EVALUACIÓN

RESULTADOS O LOGROS DE APRENDIZAJE	INDICADORES DE APRENDIZAJE	ESTRATEGIAS DE APRENDIZAJE	SITUACIONES DE EVALUACION
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El estudiante puede:	El estudiante:		
LISTENING Identificar el t3pico, la idea principal, y extraer informaci3n esencial en temas cotidianos y de necesidad inmediata en situaciones comunicativas.	<ul style="list-style-type: none"> Reconoce las ideas principales e informaci3n concreta en las diferentes situaciones comunicativas. Responde a preguntas relacionadas a diferentes situaciones comunicativas. Infiere informaci3n en diferentes situaciones comunicativas. Comunica ideas principales en diferentes situaciones comunicativas. 	<ul style="list-style-type: none"> Listening for the main idea Predicting Drawing inferences Listening for specific details Recognizing word-order patterns 	Trabajo en clase y deberes Trabajos y tareas en l3nea Pruebas orales y escritas Examen Interciclo Examen Final
READING Identificar el t3pico, la idea principal, y extraer informaci3n esencial en temas cotidianos y de necesidad inmediata a trav3s de diferentes textos.	<ul style="list-style-type: none"> Responde a preguntas acerca de diferentes textos. Reconoce las ideas principales e informaci3n concreta en diferentes textos. Infiere informaci3n presentadas en diferentes textos. Comunica ideas principales de diferentes textos. 	<ul style="list-style-type: none"> Skimming Scanning Guessing meaning from context Finding the main idea 	Trabajo en clase y deberes Trabajos y tareas en l3nea Pruebas orales y escritas Examen Interciclo Examen Final
SPOKEN INTERACTION Mantener	<ul style="list-style-type: none"> Reacciona a la interacci3n con su interlocutor utilizando 		Trabajo en clase y deberes Trabajos y tareas



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<p>conversaciones breves y simples acerca de temas cotidianos y de necesidad inmediata en diferentes situaciones comunicativas.</p>	<p>vocabulario y frases de acuerdo a la situación.</p> <ul style="list-style-type: none"> ● Se comunica utilizando estructuras gramaticales acorde al nivel. ● Se comunica con fluidez acorde al nivel. ● Pronuncia con claridad. ● Utiliza entonación de acuerdo al contexto requerido. 		<p>en línea</p> <p>Pruebas (diálogos en pares, grupos y con el profesor, role plays)</p> <p>Examen Interciclo</p> <p>Examen Final o Proyectos</p>
<p>SPOKEN PRODUCTION</p> <p>Describir y narrar temas cotidianos, entorno familiar y de necesidad inmediata en diferentes situaciones comunicativas.</p>	<ul style="list-style-type: none"> ● Describe o relata los temas con una organización y secuencia coherentes. ● Pronuncia con claridad. ● Se comunica utilizando estructuras gramaticales acorde al nivel. ● Se comunica con fluidez. ● Utiliza entonación de acuerdo al contexto requerido. ● Utiliza vocabulario y frases relacionados al tema. 		<p>Trabajo en clase y deberes</p> <p>Trabajos y tareas en línea</p> <p>Pruebas (diálogos en pares, grupos y con el profesor, role plays, exposiciones orales)</p> <p>Examen Interciclo</p> <p>Examen Final o Proyectos</p>
<p>WRITING</p> <p>Escribir</p>	<ul style="list-style-type: none"> ● Utiliza signos de puntuación acorde al nivel 		<p>Trabajo en clase y deberes</p>



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<p>composiciones descriptivas y narrativas sobre temas cotidianos y de necesidad inmediata.</p> <p>Writing Length</p> <p>Before the midterm:</p> <p>120-150 words</p> <p>After the midterm:</p> <p>180-200 words</p> <p>3-paragraph composition</p>	<p>(period, comma, semicolon – run-on sentence)</p> <ul style="list-style-type: none"> ● Presenta un orden lógico (organización) y secuencial de las ideas dentro de la composición. ● Usa conectores de secuencia, contraste, adición, transición (Connectors: Sequence, Contrast: but, however, Addition: and, besides, also, moreover, Exemplification : for, example, such as, like.) ● Mantiene consistencia en el uso de estructuras gramaticales. ● Usa vocabulario y frases acorde al nivel. 		<p>Trabajos y tareas en línea</p> <p>Pruebas</p> <p>Examen Interciclo</p> <p>Examen Final</p> <p>Folder de escritura que contenga párrafos descriptivos, narrativos y explicativos sobre temas cotidianos y de necesidad inmediata.</p>
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CONTENTS

NUMBER OF SESSIONS (81 sessions)	CONTENTS
1st. Class Jan 30th	<p>Teacher-students introduction</p> <p>Course introduction (Syllabus, class policy review, course expectations)</p> <p>Classroom language</p> <p>Personal information/details (yourself and others)</p> <p>Past tenses: Introduction</p> <p>Review from 1st level</p>



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1st week Jan. 31st- Feb 3rd	Past tenses I: simple and continuous SS` Profiles Diagnostic test Lexical items: Past events, and activities, memories, short stories, experiences Famous people and historical figures
2nd . Week Feb. 6th -10th	Future tenses I: going to, will Lexical items: Future plans and events, technology
3rd . Week Feb. 13th – 17th	Perfect tenses I: present (simple) Lexical items: Entertainment
Feb. 15th	Mid-term exam (Past tenses and Future tenses).
Feb 17th	Exam review (last half hour).
4th. Week Feb. *20th – 24th	Modals I: could/couldn't, have to, should Comparatives and Superlatives I Infinitives and Gerunds I Feb 20th work on evirtual (no classes due to elections). Lexical items: Places, people and things (comparison) and Entertainment
Feb 27th & 28th	Holiday for Carnival.
March 2nd	Final test
March 3rd	Exam Review
March 6th	Make up Test

NÚMERO DE SESIONES, ESTRATEGIAS DE APRENDIZAJE Y RECURSOS O MEDIOS PARA EL APRENDIZAJE

NÚMERO DE SESIONES	ACTIVIDADES	RECURSOS O MEDIOS PARA EL APRENDIZAJE
El curso se desarrolla en 36 horas divididas en 5 sesiones de 3 horas diarias durante 5 semanas, tanto entre trabajo en clase y autónomo por un total de 100 horas.	Discusiones Dramatizaciones Lecturas y actividades de comprensión de textos Escuchar material de audio y realizar actividades de comprensión de estos	Material preparado por el docente, hojas de trabajo, aula, pizarra, CDs, reproductor de CDs, laboratorio de cómputo, proyector, sala de video, televisor, reproductor de DVDs, videos, plataforma virtual.



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	Ejercicios de vocabulario Presentaciones orales Diálogos en pares y en grupos Ejercicios gramaticales Juegos y competencias en pares o grupos Ejercicios de pronunciación Actividades online	
--	--	--

CRITERIOS PARA LA ACREDITACIÓN DE LA ASIGNATURA

	Examen Interciclo (20)	Calificaciones Parciales (50)	Examen Final escrito-oral (30)
Exámenes	20	_____	30
Escucha	_____	10	_____
Lectura	_____	10	_____
Habla	_____	10	_____
Escritura	_____	10	_____
Gram. y Voca.	_____	10	_____
TOTAL	100%	100%	100%

TEXTOS Y OTRAS REFERENCIAS REQUERIDAS PARA EL APRENDIZAJE DE LA ASIGNATURE

Textos principales de consulta.				
Autor	Título del texto	Edición	Año publicación	Editorial



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Documento(s) de Internet

Autor(es)	Título del documento	Nombre del texto	Dirección URL	Fecha de consulta
	Diversos links para el aprendizaje del inglés proporcionados a los estudiantes a través del uso de la plataforma virtual	Diferentes páginas webs relacionadas a la enseñanza-aprendizaje del idioma inglés	Diferentes URLs	

Ximena Orellana M.

DIRECTORA INSTITUTO UNIVESITARIO LENGUAS

Guillermo Pacheco Salazar

COORDINADOR INGLÉS CRÉDITOS

Cuenca, enero, 2016

Appendix C Peer Editing Checklist

Peer Editing Checklist

Is there proper paragraph structure (indentation)?	Y/N
Does each sentence have a capital letter and correct punctuation? (.!?)	
Does each sentence have a subject and a verb?	
Is the order logical?	
Is the correct grammar used?	
Is the writing creative and interesting?	

Appendix D Torrance Test of Creative Thinking Pre-Test

Torrance Test of Creativity

University of Cuenca- M.A thesis "Creative Writing and its Effects on English Language Learning in First Second Level Students at the University of Cuenca."

Número de cedula _____.

Actividad 1- Lee las siguientes situaciones y escribe las consecuencias que se podrá sugerir en cada uno.

- ¿Qué pasaría si las personas podrían ser invisible cuando quisieron?

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- b. ¿Qué pasaría si los seres humanos podríamos entender los idiomas de los animales?

Actividad 2- Haga un listado de usos fuera de lo común por estos objetos.

- a. Un libro.
- b. Un lápiz

Actividad 3- Describe todas las posibles problemas que pueden pasar en estas situaciones.

- Ir a la escuela en la mañana.
- Haciendo un sanduche.

Actividad 4- Haga un listado de cosas en las siguientes categorías.

- Cosas que son rojas o son rojas la mayoría de tiempo.
- Cosas que son planas o son planas la mayoría de tiempo.

Actividad 5- Piensa en una palabra que es relacionado con las dos palabras abajo.

- a. Espejo- Lluvia** **b. Torre- Lápiz**

Appendix E Pre-Test Key English Test



UNIVERSITY of CAMBRIDGE
ESOL Examinations

KEY ENGLISH TEST for Schools

PAPER 1 Reading and Writing



UNIVERSIDAD DE CUENCA Sample Paper

Time 1 hour 10 minutes

INSTRUCTIONS TO CANDIDATES

Do not open this question paper until you are told to do so.

Write your name, Centre number and candidate number on your answer sheet if they are not already there.

Read the instructions for each part of the paper carefully.

Answer all the questions.

Read the instructions on the answer sheet.

Write your answers on the answer sheet. Use a pencil.

You **must** complete the answer sheet in the time allowed.

INFORMATION FOR CANDIDATES

There are nine parts to the test.

Questions **1 55** carry one mark.

Question **56** carries five marks.

' UCLES 2009

Part 1

Questions 1- 5



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Which notice **(A H)** says this **(1 5)**?

For questions **1 5**, mark the correct letter **A H** on your answer sheet.

Example:

0 You cannot use your phone. Answer:

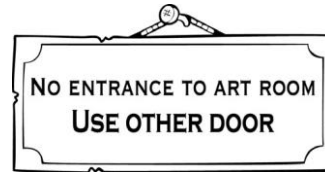
0	A	B	C	D	E
	F	G	H		



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- 1 You should put things back in the right place.
- 2 Go here if you have lost something.
- 3 You must walk in this place.
- 4 These students do not have a lesson.
- 5 You cannot go in through here.

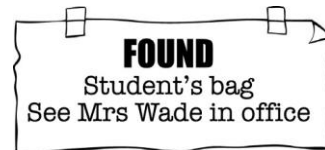
A



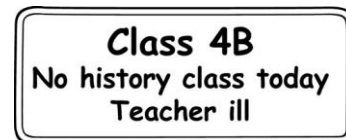
B



C



D



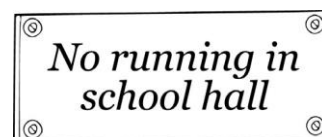
E



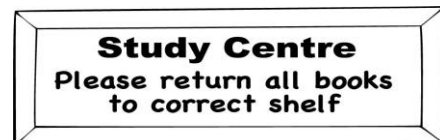
F



G



H





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Reading and Writing Part 2

Questions 6 10

Read the sentences about an internet cafØ.

Choose the best word (**A**, **B** or **C**) for each space.

For questions **6 10**, mark **A**, **B** or **C** on your answer sheet.

Example:

0 Last month an internet cafØ near Ivans house.

A opened **B** began **C** arrived Answer:

	A	B	C
0			



6 The internet cafØ quickly became with Ivan and his friends.

A favourite **B** popular **C** excellent

7 It only Ivan five minutes to get to the cafØ.

A takes **B** has **C** gets

8 Ivan often his friends there after school.

A waits **B** meets **C** goes

9 The cafØ has different of computer games that they can play.

A things **B** ways **C** kinds

10 Ivan thinks there is a lot of information on the internet.

A certain **B** sure **C** useful



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Part 3

Questions 11 -15

Complete the five conversations.

For questions **11 15** , mark **A, B** or **C** on your answer sheet.

Example:

0



Where do you
come from?



A New York

B School

C Home

Answer:

0

A

B

C

- 11** Why didnt you come to the pool yesterday? **A** I didnt see them there.
B It was a great time.
C I was doing something else.

- 12** I have to go home now. **A** Have you been before?
B Its still quite early.
C How long was it for?

- 13** Whose phone is that? **A** Its not there.
B Wasnt it?
C Im not sure.

- 14** There werent any more tickets for the match. **A** Thats a pity.
B It isnt enough.



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C I hope so.

15 Shall we play that new computer game?

A Its all right.

B Yes, it is.

C If youd like to.

Questions 16 20

Complete the telephone conversation between two friends.

What does Josh say to Matt?

For questions **16 20**, mark the correct letter **A H** on your answer sheet.

Example:

Matt: Hi, Josh. Its Matt.

Josh: **0 C** Answer:

0	A B C
	D
	E F G H



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Matt: Oh, sorry. Im phoning about the skateboarding competition this afternoon.

Josh: **16**

Matt: Really? There was some information about it in our club magazine.

Josh: **17**

Matt: Just from 2.30 till 5 pm. They give out the prizes at 6 pm.

Josh: **18**

Matt: The prizes are better this time. The top prize is a skateboard.

Josh: **19**

Matt: Youre much better than you were last year!

Josh: **20**

Matt: Great! See you then.

A Id like a new one but I dont think Im good enough to win.

B I didnt see it. Is the competition on all afternoon?

C Hi. Youre calling early!

D Do the winners get CDs like last year?

E I wasnt very good then.

F I didnt know that was today.

G I havent got one of those.

H Maybe, well see. Shall we meet in the park at 2.00?

Part 4

Questions 21 27

Read the article about a young swimmer.

Are sentences **21 27** Right **(A)** or Wrong **(B)**?

If there is not enough information to answer Right **(A)** or Wrong **(B)**, choose Doesnt say **(C)**. For questions **21 27**, mark **A, B** or **C** on your answer sheet.



Ana Johnson

Ana Johnson is a 13-year-old swimmer who lives in Melbourne in Australia. Her dream is to swim for Australia in the next Olympics.

She swims in both long and short races and she has already come first in many important competitions.

As well as spending many hours in the pool, Ana also makes time for studying and for friends. I have lots of friends who swim and were very close. Its much easier to have friends who are swimmers because they also have to get up early to practise like me and they understand this kind of life. But Im not so different from other people my age. In my free time I also enjoy going to the movies and parties. There are also some good things about swimming for a club. I travel a lot for competitions and Ive made friends with swimmers from other Australian cities and from other parts of the world.

Ana is becoming well known in Australia and she believes it is important to get more young people interested in swimming. I dont mind talking to journalists and having my photograph taken. But last year I was on TV and that was much more fun.



Example:

0 Anas home is in Melbourne.

A Right **B** Wrong **C** Doesnt say

Answer:

0

A B C

21 Ana hopes she will become an Olympic swimmer.



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A Right **B** Wrong **C** Doesnt say

22 Ana knows that she is better at short races than long ones.

A Right **B** Wrong **C** Doesnt say

23 Ana has won a lot of swimming competitions.

A Right **B** Wrong **C** Doesnt say

24 It is difficult for Ana to make friends with other people who swim.

A Right **B** Wrong **C** Doesnt say

25 Ana likes doing the same things as other teenagers.

A Right **B** Wrong **C** Doesnt say

26 Ana has met people from different countries at swimming competitions.

A Right **B** Wrong **C** Doesnt say

27 Ana prefers speaking to journalists to being on television.

A Right **B** Wrong **C** Doesn't say



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Part 5

Questions 28 35

Read the article about a circus.

Choose the best word (**A**, **B** or **C**) for each space.

For questions **28 35**, mark **A**, **B** or **C** on your answer sheet.

A famous circus



The circus, Cirque du Soleil, began **(0)** Montreal, Canada.

It was started **(28)** the Canadian Guy LalibertØ in 1984.

When he left college, LalibertØ travelled around Europe and earned

money **(29)** music in the streets. Not long afte r he returned home, he started Cirque

with **(30)** friend, Daniel Gauthier. During th e 1990s, Cirque grew quickly. It now

does shows **(31)** over the world and the number of people working for it has grown

from 73 to **(32)** than 3,500.

The Cirque does not have any animals, but **(33)** is music and dance and each show

tells a story. **(34)** show, which is called Varian, is about a man who could fly. The

show starts with him falling from th e sky and tells the story of how he **(35)** to learn to fly again.

Example:

0 A in **B** at **C** to Answer:

	A	B	C
0			



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28 A from **B** by **C** of

29 A played **B** plays **C** playing

30 A their **B** his **C** its

31 A some **B** all **C** enough

32 A more **B** much **C** most

33 A this **B** it **C** there

34 A One **B** Each **C** Both

35 A need **B** must **C** has

Part 6

Questions 36- 40

Read the descriptions of some words about the free time that people have.
What is the word for each one?

The first letter is already there. There is one space for each other letter in the word. For questions **36 40**, write the words on your answer sheet.

Example:



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0 If you like reading about music and fashion, you may buy this. **m** _ _ _ _ _

Answer:

0	m a g a z i n e
----------	-----------------

36 People who like watching football often go to this place. **s** _ _ _ _ _

37 If you enjoy taking photographs, you will need this. **c** _ _ _ _ _

38 People who like swimming in the sea often go here. **b** _ _ _ _

39 You may play this instrument if you like music. **g** _ _ _ _ _

40 If you enjoy camping, you will need to take this with you. **t** _ _ _

Part 7

Questions 41 - 50

Complete the message left on the internet by a girl from Mexico City.

Write ONE word for each space.

For questions **41 - 50**, write the words on your answer sheet.

0	i s
----------	-----

Example:

My name **(0)** Elisa Valdez. Im twelve and I live in Mexico City. I **(41)** two brothers, Emilio and Miguel. Both of **(42)** are a few years older **(43)** me. My sister, Maria, is **(44)** youngest in my family and it was her tenth birthday



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(45) week.

I love spending time **(46)** my friends. We often **(47)** shopping or play volleyball together. I really enjoy dancing too. I joined a dance school five years **(48)** and I go there twice **(49)** week to practise. Ive learned a **(50)** of interesting things about my countrys music and dancing.

Part 8

Questions 51 - 55

Read the invitation and the email.

Fill in the information in Louisas notes.

Come to an ice-skating party
on Saturday
at
Park Ice Rink

Starts at 1.30 p.m.

You wont need any money
but bring a warm sweater.

Let me know if you can come
by Thursday.

Sara

From:

Carla

To:

Louisa



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Louisa's Notes

Ice-skating party

Person having party: Sara

Day:

51

Time:

52

p.m.

Take:

53

Travel there by:

54

Carlas evening phone number:

55

Part 9

Question 56

Read the email from your English friend, Alex.

From:	Alex
To:	

Its great you can come to my house this evening to watch a DVD. What time can you come? Which DVD do you want to watch? What would you like to eat?



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Write an email to Alex and answer the questions.

Write **25 -35** words.

Write the email on your answer sheet.

Do not write your answer here.

**You must write your answer for Part 9
on your Answer Sheet.**

Sample scripts for Part 9



grammar which may require patience on the part of the reader.

Sample 1

Dear Alex,

I will come to you at 18.00. I want to watch "Fast and Furious". I would like to eat chips, pizza and fast-food, and drink cola.

5 marks

COMMENTARY

All three parts of the message clearly communicated.

Sample 2

To Alex,

Yes, it's so great. I arrive at 2.30 and I want to watch Titanic because it is interesting and nice. I would like the eggs with potatoe or a hamburgers.

4 marks

COMMENTARY

All three parts of the message communicated but there are some non-impeding errors in spelling and grammar.

Sample 3

I'm really happy to come to your house. You can choose the film. I like cartoons. We can eat a pop-corns and kola, and chisp, swindwich, hamburger and mustard.

Bye

3 marks

COMMENTARY

Two parts of the message are clearly communicated. Information about what time to come is not included. There are only minor spelling errors and occasional grammatical errors.

Sample 4

Hello. I am come to my house last week. DVD is a film. I can you come at 12.30. My favourite eat it's a pizza and chips. My favourite drink a cola. Thank you.

2 marks

COMMENTARY

Only two parts of the message communicated. Information about which DVD to watch is not included. There are errors in

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Sample 5

Hello Alex,

I can't wait the moment when I will go to your house.

I would like to see a fantastic film like a star wars.

1 mark


COMMENTARY

Only one part of the message communicated.



For **Parts 6, 7 and 8:**

Write your answers in the spaces next to the numbers (36 to 55) like this:

0 example 

Part 6		Do not write here
36		1 36 0 □ □ □
37		1 37 0 □ □ □
38		1 38 0 □ □ □
39		1 39 0 □ □ □
40		1 40 0 □ □ □

Part 7		Do not write here
41		1 41 0 □ □ □
42		1 42 0 □ □ □
43		1 43 0 □ □ □
44		1 44 0 □ □ □
45		1 45 0 □ □ □
46		1 46 0 □ □ □
47		1 47 0 □ □ □
48		1 48 0 □ □ □
49		1 49 0 □ □ □
50		1 50 0 □ □ □

Part 8		Do not write here
51		1 51 0 □ □ □
52		1 52 0 □ □ □
53		1 53 0 □ □ □
54		1 54 0 □ □ □
55		1 55 0 □ □ □

Part 9 (Question 56): Write your answer below.

Do not write below (Examiner use only).

0 1 2 3 4 5



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Appendix F Post-Test Key English Test

Class:

Date:

Part 1

Questions 1–5

Which notice (A–H) says this (1–5)?

For Questions 1–5 mark the correct letter A–H on your answer sheet.

Example:

Answer

0 Young children should go here with a parent

F



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1 You can't call your friends from here.

e

2 Don't drive or ride here.

Public Footpath

No horses, bicycles or cars

3 Groups of over 6 people can travel in these.

C

Learner's pool

Children under 6 must be with an adult!

4 Things for children cost less at the moment.

D

5 No more than 6 adults in the lift at one time

E

Cars and minibuses to rent for 7 to 16 passengers

A g your phone here if doesn't work.

F

B SALE TODAY

G

All toys half price

Teleshop

Phonecards, batteries and mobile phone repairs at lowest prices

H

Lift not working

Please use the stairs.

Part 2

Questions 6–10

Read the sentences (6–10) about going shopping.

Choose the best word (A, B or C) for each space.

For questions 6–10 mark A, B or C on your answer

City Hospital

Turn your mobile phone off





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sheet.

Example:

- 0 Lisa her friend Anne on her mobile phone. *Answer*
A called B spoke C told A
-

- 6 They decided to at the department store in the town centre.
A join B meet C come

- 7 Lisa chose a funny birthday for her brother.
A paper B letter C card

- 8 Anne on some red leather shoes but they weren't quite big enough for her.
A tried B wanted C took

- 9 They each bought a nice T-shirt for a very cheap
A sale B cost C price

- 10 They went to the coffee shop on the floor for a drink.
A top B three C left

Part 3

Questions 11–15

Complete the five conversations.



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For questions 11–15 mark A, B or C on your answer sheet.

Example: *Answer*

- 0 Where do you live? A Not far from here. A
B It's quicker on foot.
C For three years.
-

- 11 I've broken my sunglasses! A Don't cut it!
B Put mine on.
C Here they are.

- 12 It's Mr Smith on the phone. A I'll call him back later.
B He can't wait.
C What's your number?

- 13 How long was the film? A It was on yesterday.
B I don't remember. C For two hours.

- 14 Would you open the window, please? A It's too hot.
B I can't close it.
C Wait a minute.

- 15 Look at John's new car! A Isn't it great!
B You can't drive it. C He didn't buy it.
Questions 16–20

Complete the conversation between two friends.

What does Julie say to Sam?

For questions 16–20 mark the correct letter A–H on your answer sheet.

Example:

Sam: Hi Julie. Here's your Katie Melua DVD. *Answer*



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Julie: 0 C

Sam: Very much. She's singing at the Odeon Theatre next Wednesday.

Julie: 16

Sam: Me too. I'm afraid it's too late to phone the theatre this evening.

Julie: 17

Sam: I've got a better idea. I'll book two tickets on the Internet.

Julie: 18

Sam: Give it to me later. Where would you like to sit?

Julie: 19

Sam: I usually go upstairs. You can see more from there.

Julie: 20

Sam: I will. See you soon, bye!

- A OK. E-mail me when you've got the tickets.
- B Great! Do you want some money now?
- C Thanks, Sam. Did you enjoy it?
- D There aren't any tickets left.
- E I want to dance.
- F Really? I'd love to go.
- G I don't mind. You can decide.
- H Shall I go there tomorrow during my lunch break?

Part 4

Questions 21–27



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Read the article about a young farmer.

Are sentences 21–27 ‘Right’ (A) or ‘Wrong’ (B)?

If there is not enough information to answer ‘Right’ (A) or ‘Wrong’ (B), choose ‘Doesn’t say’ (C).

For questions 21–27 mark A, B or C on your answer sheet.

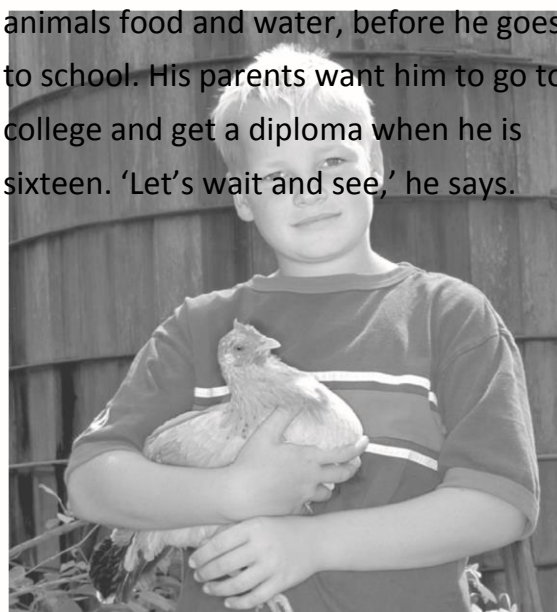
Young Farmer

At the age of four, Gavin Clark knew the names of each one of his neighbour’s cows. By ten, he was selling chickens and eggs to his friends, and was winning prizes for them at farm shows. Now, at thirteen, he still loves farming and has his own animals. Presents for Gavin are not a problem – every year he gets another animal from his parents and brother.

Gavin’s father, Steven, works for an international company and travels all over the world. Gavin has visited many

exciting places in Europe with his father, but he is much happier doing his weekend job on his neighbour’s farm. Steven’s company wanted him to move to Portugal with the family. Everyone liked the idea of living somewhere warm – but not Gavin! He said he wouldn’t leave his animals!

In his free time Gavin plays tennis and football. He goes out with his friends and enjoys computer games, just like other teenagers. But every morning he gets up at half past five to give his animals food and water, before he goes to school. His parents want him to go to college and get a diploma when he is sixteen. ‘Let’s wait and see,’ he says.





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Example:

0 Gavin lives next to a farm. *Answer*

A Right B Wrong C Doesn't say A

21 Gavin's family never know what to give him for his birthday.

A Right B Wrong C Doesn't say

22 Gavin's father always travels alone on business.

A Right B Wrong C Doesn't say

23 Gavin spends Saturdays and Sundays working near his home.

A Right B Wrong C Doesn't say

24 Gavin didn't agree with his parents about moving to Portugal.

A Right B Wrong C Doesn't say

25 Gavin is too busy with his animals to have any other hobbies.

A Right B Wrong C Doesn't say

26 Gavin gets up at the same time as his parents in the morning.



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A Right B Wrong C Doesn't say

27 Gavin has decided to study for a diploma at college.

A Right B Wrong C Doesn't say

Part 5

Questions 28–35

Read the article about the city of Bath.

Choose the best word (A, B or C) for each space.

For questions 28–35 mark A, B or C on your answer sheet.

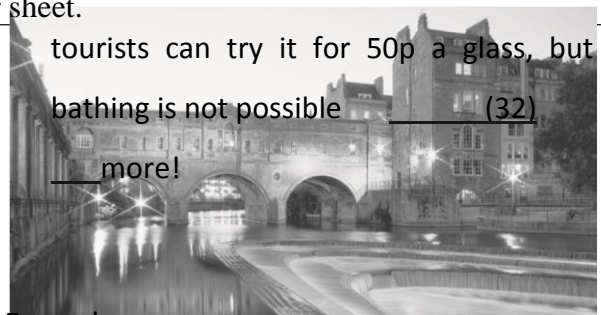
Bath

People (0) come to Bath since Roman times.

The city gets (28) name from the
baths that the

Romans built here over two thousand years
(29).

The water in them comes from the hills
outside the town. In the 18th century,
people (30) to Bath to
drink the water (31) they
believed it was good for them. Modern



tourists can try it for 50p a glass, but
bathing is not possible (32)
more!

Example:

0 A have B did C has

Answer: A

Once a year, artists and musicians from



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(33) the world come to play at the Bath Festival. Many writers have written about Bath and its fine buildings.

(34) are thirty great houses in the Royal Crescent. Number 16 is a hotel

(35) of the rooms is called after a famous visitor to the city.

28 A his B its C their

29 A after B yet C ago

30 A travel B travelled C travelling

31 A because B that C so

32 32 A any B some C no

34 A over B through C around

35 A That B Here C There

36 A Each B All C Every



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Part 6

Questions 36–40

Read the descriptions of some travel words.

What is the word for each one?

The first letter is already there. There is one space for each other letter in the word.

For questions 36–40 write the words on your answer sheet.

Example:

Answer

0 You take your car here if it needs repairing. g _ _ _ _ _ a r a g e

36 This is where you stand when you are waiting for a train. p _ _ _ _ _

37 The quickest way to travel from Europe to America is in this. a _ _ _ _ _

38 You can catch a train or a bus from here. s _ _ _ _ _

39 If your suitcase is very heavy, you can travel to your hotel in this. t _ _ _

40 Traffic goes very fast along this road and you must not stop here. m _ _ _ _ _

Part 7

Questions 41–50

Complete this letter.

Write ONE word for each space.

For questions 41–50, write the words on your answer sheet.



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EXAMPLE:

Dear Sam
Thank you *for* your letter. I want to
tell you

(41) our Music Club.

We meet (42) Wednesday after school.

We all enjoy learning (43) of new songs.

(44) is a band too but I am not
good (45) to play in it yet. I
only started guitar lessons a month (46). At
the moment we are practising for our
concert (47) month. (48) you like to
come? I (49) so!

Please write and tell me soon (50) I
can send you a ticket for it.

Best wishes

Mari

Part 8

Questions 51–55

Read the information about trips to London.



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Fill in Oriana's notes.

For questions 51–55, write the information on your answer sheet.

Grayson's Trips to London				
			Leave bus station	Return
Saturday 4 April		Theatre visit (with restaurant meal and tickets for a show)	£45 2.30 p.m.	 2.30 a.m.
Saturday 11 April	Parks and Gardens	£12 (bring a picnic)	 8.00 a.m.	 5.30 p.m.
To: Oriana 2 April From: Rachel I saw Mr Grayson today. Good news! I got the last two seats for the trip to the musical. Please send him the money before Friday. We can get on the coach in the Market Place at 2.40 p.m.				

Part 9

Oriana's notes

Trip to London on:

Saturday

Date:

51

Cost of trip:

52

Give money to:

53

Coach will stop at 2.40 p.m. in:

54

Eat in:

55



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Question 56

You are having a party on Saturday. Write a note to your friend Franca.

Say:

- why you are having the party
- where it will be
- what Franca should bring to the party Write 25–35 words.

Write the note on your answer sheet.

Appendix G The Best Way to Learn English and Writing Needs

La mejor manera de aprender ingles.

University of Cuenca- M.A thesis on "Creative Writing and its Effects on English Language Learning in First Level Students at the University of Cuenca."

Este cuestionario es anónimo y tiene el objeto de descubrir como usted prefiere aprender ingles, en particular con la destreza de escritura. Responda a las siguientes preguntas de la manera más franca posible.

*** Required**

1. Número (cédula de identidad). *

2. ¿Le gusta aprender inglés? * Mark only one oval.

- ☐ Sí
- ☐ No

3. ¿Por qué? *



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4. ¿Considera que aprender inglés es: * Mark only one oval.

- ☐ Fácil
- ☐ Medianamente fácil.
- ☐ Difícil

5. ¿Cuál de las destrezas considera lo más difícil en inglés? *
Mark only one oval.

- ☐ Leer
- ☐ Escribir
- ☐ Hablar
- ☐ Escuchar
- ☐ Other:

6. ¿Con cuántos días de anticipación empieza desarrollar un deber de escritura? * Mark only one oval.

Una semana antes

- ☐ Trés días antes
- ☐ La noche anterior
- ☐ Ese mismo día.
- ☐ Other:

7. ¿Cómo realiza un deber escrito? ¿Cuál es su proceso? Ex.
Primer reviso el vocabulario, pienso en lo que quiero decir,
me siento a escribir de una. *



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8. ¿Cómo se siente cuando hace un deber escrito? * Mark only one oval.

- ☐ Bien.
- ☐ Incomodo/a
- ☐ Nervioso/a
- ☐

Other:

9. ¿Cuales son sus necesidades de escribir en ingles? * Check all that apply.

- ☐ Textos Academicos
- ☐ Futuro trabajo
- ☐ Comunicación social
- ☐ Expresion personal creativa
- ☐ Para mejorar mi ingles
- ☐

Other:

10. Tipo de texto FORMAL que me gustaría... * Check all that apply.

Ensayos: descripciones

Ensayos: opiniones

Informes descriptivas

Informes opiniones

Resumenes



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- ☐ Traducciones Español a Ingles
- ☐ Traducciones Ingles a Español
- ☐ Cartas incluyendo emails
- ☐ Formularios
- ☐ Instrucciones, direcciones, recetas
- ☐ Propagandas
- ☐ Listados, menus, etc
- ☐ Artículos en periódico, revistas, etc...
- ☐ Respuestas para exámenes
- ☐ Proyectos

Other:

11. Tipo de texto INFORMAL que me gustaría... *

Check all that apply.

- ☐ Cartas incluyendo email a mis amig@s
 - ☐ Postales o tarjetas
 - ☐ Notas o mensajes
 - ☐ Propagandas personales ej. clasificados
 - ☐ Other:
-

12. Tipo de textos personales que me gustaría... *

Check all that apply.

- ☐ Diarios personales
- ☐ Diarios de aprendizaje
- ☐ Poemas, canciones, rimas
- ☐



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Ficción

13. El uso de mi creatividad me ayuda en desarrollar mis pensamientos, ideas, y escritura. Mark only one oval.

1 2 3 4

14. Me gustaría escribir sobre los siguientes temas... *
- Check all that apply.

Economía o político

- ☐ Problemas sociales
- ☐ El Ambiente
- ☐ Entretenimiento
- ☐ Pasatiempos o deportes
- ☐ Eventos o noticias
- ☐ Cultura
- ☐ Tradiciones y la vida día a día
- ☐ Experiencias personales
- ☐ Narrativos
- ☐ Poesía o canciones
- ☐ Chismes

Other:

Powered by
 Google Forms

No estoy de acuerdo ☐ ☐ ☐ ☐ Estoy completamente de acuerdo

Janina Felisha Quito Ochoa



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Appendix H Group Characteristics

Características del grupo

University of Cuenca- M.A thesis on "Creative Writing and its Effects on English Language Learning in First Level Students at the University of Cuenca."

Este cuestionario es anónimo y tiene el objeto de proporcionar información demográfica sobre el grupo de estudio. Responda a las siguientes preguntas de la manera más franca posible.

*** Required**

1. 1. ¿Cuántos años tiene? * Mark only one oval.

- 18-20 ☐
- 21-23 ☐
- 24-26 ☐
- 27-29 ☐
- 30+ ☐

2. Genero
Mark only one oval.

- Masculino ☐
- Femenino ☐

3. ¿ En qué tipo de colegio estudió? Mark only one oval.

- Privado ☐
- Fiscal- ☐ Ciudad
- Fiscal- ☐ Rural
- Fiscomicional ☐



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4. ¿En que ciclo de su carrera se encuentra actualmente? *

5. Antes de iniciar este curso, ¿tenía inglés como materia en su colegio u escuela? * Mark only one oval.

Sí ☐

No ☐

6. Si su respuesta fuera positiva, detalle cuantos años y horas a la semana tuvo inglés.

https://docs.google.com/forms/d/1HAB5Kc24rNR6zhUQfNnGeiLIY0fZN_hOrrF8ATobxvo/edit 1 / 2 30/10/2017
Características del grupo

7. ¿Usa el idioma inglés con su familia o amigos? * Mark only one oval.

Siempre ☐

A veces ☐

Rara vez ☐

Nunca ☐

8. ¿Recibe clases de ingles fuera de la universidad? * Mark only one oval.

Sí ☐

☐



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No

9. Si su respuesta es positiva.
Podría establecer el número de
horas que recibe a la semana.

Appendix I My Creativity

Mi Creatividad

University of Cuenca- M.A thesis on "Creative Writing and its Effects
on English Language Learning in First Level Students at the
University of Cuenca."

Este cuestionario es anónimo y tiene el objeto de descubrir como
usted prefiere aprender ingles, en particular con la destreza de
escritura. Responda a las siguientes preguntas de la manera más
franca posible.

* Required

1. Número (Últimos 4 dígitos de su cédula de
identidad). *

2. ¿ Usted se considere una persona creativa? *

Mark only one oval.

1 2 3 4

Absolutamente no ☐ ☐ ☐ ☐ Si, totalmente

3. Yo he hecho composiciones creativas (ej.
poemas, historias, etc...). Mark only one oval.

Si

☐
☐



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No

4. Yo creo que es importante ser creativ@ cuando hago una composición. Mark only one oval.

1 2 3 4

No estoy de acuerdo ☐ ☐ ☐ ☐ estoy totalmente de acuerdo

5. Ser creativo me ayuda en desarrollar mis ideas y pensamiento cuando escribo. Mark only one oval.

1 2 3 4

No estoy de acuerdo ☐ ☐ ☐ ☐ Estoy completamente de acuerdo

Appendix J Focus Group Questionnaire **Focus Group**

Este cuestionario es totalmente anónimo y voluntario, con el fin de saber que usted piensa de las actividades de escritura realizados en este ciclo.

1. ¿Qué piensa usted de las actividades de escritura realizados en este ciclo? ¿Les gustó, no les gustó? ¿Por qué?
2. ¿Cree usted que las actividades de escritura cumplen con sus expectativas (gramática, vocabulario, expresión)? ¿Por qué?
3. ¿Qué opina usted del proceso de escritura utilizado en clase (lluvia de idea, borrador, revisión en clase y entrega final)?



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